

3-1991

Wavelength (March 1991)

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Wavelength (March 1991) 125
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NEW ORLEANS MUSIC MAGAZINE

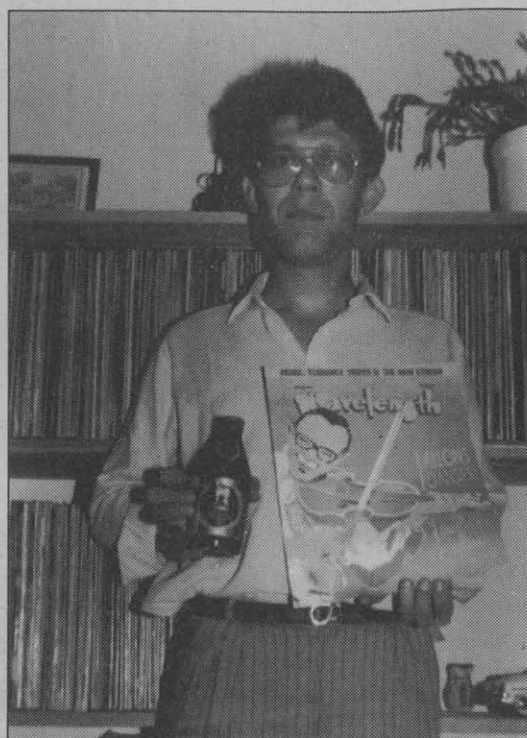
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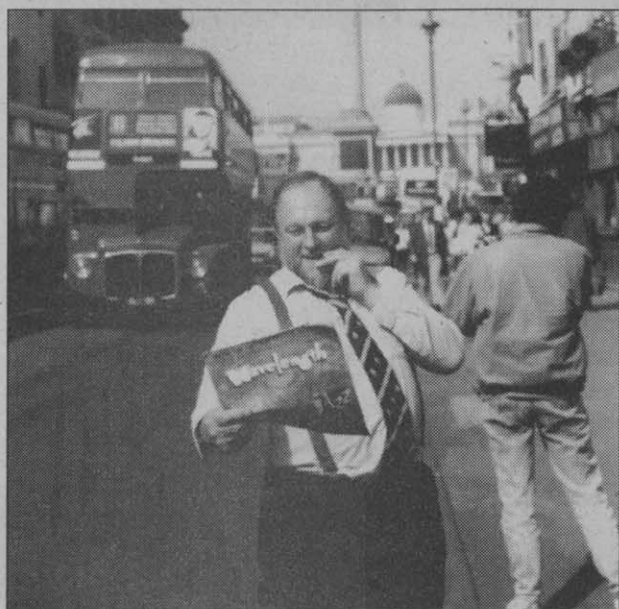
**ReBIRTH
BRASS
BAND**

ISSUE NO. 125 • MARCH 1991

TO SHIRLEY IN AUSTRALIA...



JACQUES DEPOORTER IN BELGIUM...



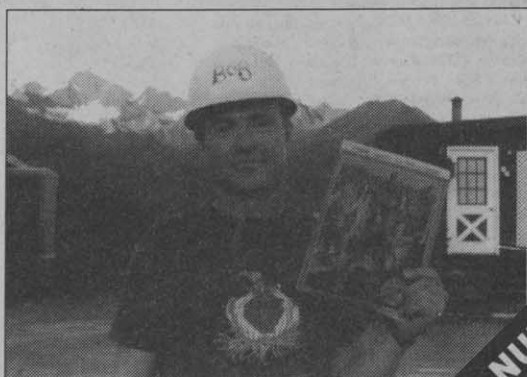
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Wavelength

ISSUE NO. 125 • MARCH 1991

"I'm not sure, but I'm almost positive, that all music came from New Orleans."
—Ernie K-Doe, 1979

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Cover Photograph by
RICO

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WAVELENGTH is published monthly in New Orleans. Telephone (504)895-2342. Mail subscriptions, address changes to Wavelength, P.O. Box 15667, New Orleans, Louisiana 70175. Subscription rate (third class) \$15 per year (\$32 foreign surface). First class subscriptions \$35 per year (domestic, Canada and Mexico). AO airmail rate \$63 per year (foreign). Third class subscriptions take 2-3 weeks for delivery. If you want WAVELENGTH for the listings, get it first class for speedy delivery; third class takes 1-3 weeks. The entire contents of WAVELENGTH are copyrighted © 1991 WAVELENGTH.

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Local amateur and professional musicians are now being offered the unique opportunity to submit tapes of their music for competition in Audubon Zoo's

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NEW ORLEANS JAZZ & HERITAGE FESTIVAL

4WWL

Robbie Robertson's new album became a real New Orleans affair, with the Zion Harmonizers, the ReBirth Brass Band, George Porter, Art and Aaron Neville, Bo Dollis, Monk Boudreaux, and Code Blue contributing, as well as master arranger Wardell Quezergue handling the horns on a few tracks. Recording has been done all over town—Southlake, Ultrasonic, and Daniel Lanois's in-house studio, as well as rehearsals at the new Direct Box hall and former fire station on Toledano, with hosts Kent Birkle and War's Harold Ray Brown. (Also lately at Direct Box: NRBQ, The Neville's, Boz Scaggs, Tragically Hip.)

The session at Lanois's studio marked the first time in memory that Mardi Gras Indians recorded with a brass band for a major label, and RR's beautiful songs came alive with Monk and Bo's singing. Geffen Records is looking to a spring release.

Ultrasonic went French last month when The Neville Brothers' awesome rhythm section, Tony Hall and Willie Green, were chosen to help out French musician Bill Duraime on his blues album for Musidisc, France's largest indie. Meanwhile, bluesman Spencer Bohren was there cutting his album for the France-based Loft Records, with help from some of his talented friends, George Porter, Jr., John Vidacovich, Carl "Sonny" Leland, as well as members of the Subdudes and Radiators, both of whom will have albums out soon, so start saving your

ReBirth Captures Carnival Road March

In the true Caribbean spirit, New Orleans Carnival '91 moved to the beat of its very own Road March. From parties to parades, everywhere in town the bands and stereos blared ReBirth Brass Band's "Do Whatcha Wanna." No matter that the song's over a year old, its popularity has been gaining momentum since this past summer and absolutely exploded during Carnival.

The Road March is a long-standing feature of Carnival on Caribbean islands like Trinidad/Tobago, Antigua, St. Thomas and Barbados where new songs are written every year specifically for the celebration. The selection of the most popular song of the year, deemed the Road March, is determined by the sound systems and brass bands performing on the trucks that parade through town on Carnival Day. They make sure that they are blasting their choice for Road March from the new crop of songs as they pass the judges stands, and whatever song is heard the most by the judges is named Road March for the year.

Wavelength has long advocated a similar type arrangement for our own Carnival, in the hope that it would inspire local musicians to create exciting new music for New Orleans Carnival. The benefits to musicians and Carnivalgoers alike are obvious, especially judging by the almost fanatical response to "Do Whatcha Wanna." Brass bands moving along the parade routes playing this song could do no wrong and were assured an on-the-spot party, and it's based on this observation that we congratulate ReBirth for providing us with

New Orleans Road March '91.

"Do Whatcha Wanna" first showed up a few years ago on an early, locally produced ReBirth LP. But it was "Part 2" from their Rounder release *Feel Like Funkin' It Up* that brought the band its first taste of fame. A "Part 3" was released as a Rounder 7" single just a few days before Mardi Gras, and with its simpler, tight drumming and extra street sounds (like the band shouting the mysterious phrase "Three little pigs in a hoop deVille") it's bound to be a welcome addition to the New Orleans party. Also look for a brand new ReBirth LP, now available on Rounder, called *Kickin' It Live*.

The results are in from the Trinidad/Tobago Carnival '91, and as always there were many surprises. Black Stalin took his fourth National Calypso Monarchy crown, for "Ah Feel To Party" and "Look On The Bright Side." This comes two years after he had announced he would no longer vie for the title. Last year's monarch, Cro-Cro, came in second, with young Machel Montano and Watchman taking third and fourth, respectively. Road March '91 was "Get Something and Wave" by Superblue, with many strong runners-up like Taxi's "Dollar" and Shandileer's "Do What You Want" (!?). In the Panorama steel band competition, Laventille's Desperadoes finally inched past the Renegades this year, something they had been frustratingly unable to do in the past few years. Fonclaire took third place.

—Gene Scaramuzzo

francs Showcases are being planned now for INTERFEST, the conference for international festival organizers that is to be held in New Orleans October 30-

November 3 at the Clarion Hotel. Festival producers from Europe, Scandinavia, Japan, Australia and throughout the USA will converge on New Orleans to plan their bookings and provide opportunities for networking with New Orleans and each other. For information and to receive a brochure or booking form, write INTERFEST, 27 Hope Street, Liverpool L1 9BQ, England, or write to the WAVELENGTH office, 1033 Pleasant Street, New Orleans, LA 70115.

Clarinetist Dr. Michael White has signed with Antilles Records, the jazz division of Island Records, to record a traditional jazz album. St. Aug alum White recently appeared on Wynton Marsalis's *Majesty of the Blues* album on CBS, and Marsalis appears on White's recording. In addition to Wynton, other session players were Walter Payton, Herlin Riley, Reginald Veal, Teddy Riley, Greg Davis, Don

New Orleans Bags Two Grammys

Aaron Neville and Linda Ronstadt continued their winning Grammy ways by taking Best Pop Vocal Performance by a Duo or Group for their rendition of "All My Life" from Ronstadt's album *Cry Like A Rainstorm, Howl Like The Wind*. Neville and Ronstadt were last year's winners in the same category. Harry Connick (with startlingly darkened coif—peut-etre for his latest film soiree?) won for Best Male Jazz Vocal Performance for the album *We Are In Love*...his second Grammy. His first was for the soundtrack *When Harry Met Sally*. Connick dedicated his Grammy to his sister Suzanna, who is in the Army stationed in Germany, and to his girlfriend, Jill.





along the road to the Underworld, a venue underneath the World's End Pub, they'd send us along two tickets for the historic occasion. What with Mardi Gras and all we had to miss it, but we hope it went well, and if you're ever in Camden Lock on the Camden High Street on a Saturday afternoon, tell Wolfie and the gang we said hi.

Most Wavelength readers know that lots of their fellow WL subscribers are scattered all over the globe. Over the years these readers have become pals to us in the office, and we like to think that New Orleans has become home to them. So I guess it was just natural that when Wolfie Witcher & his Brew, after more than eight years of playing at Carnarvon Castle, Camden Lock, England, on each and every Saturday afternoon, moved about 600 yards

Vappie, Wendell Brunious, and Freddie Lonzo. Recording was done at Ultrasonic, with Scott Goudeau engineering.

Nauman and Hammond Scott's Black Top Records just completed their second album of Texas blues band Mike Morgan and the Crawl, at Ultrasonic with David Farrell engineering and Hammond Scott producing.

At Festival Studios, songwriters Darryl Winchester, Roslyn Nocentelli, and singer-songwriter Windy Coleman continue their work with Meters' guitarist Leo Nocentelli popping in to lay guitar tracks. Also recording at Festival these past weeks have been Green Acres local flamenco quartet Elegant Gypsy, Allen Vial Band featuring Wes Mix, and songwriter Bently Harris, whose latest single is "The Politics of War." Hardcore bands The Slugs, Soilent Green, Detrimentz, and Sik each recorded a selection for the upcoming Green compilation to be released in late spring.

Nighthawk Records reissued their Professor Longhair LP, *Mardi Gras In New Orleans* on CD. It is the first title in their reissue blues series to be slated for digital disc. Featuring extensive notes by Leroy Pierson, it contains 16 tracks of rare and vintage Fess dating from 1949 to 1957, recorded for such labels as Star Talent, Federal, Wascos, Ebb and others.

When the posh Hotel Eurobuilding Caracas begins its "New Orleans in Caracas" celebration on March 9-28, local saxophonist Tim Green will be there. Tim, the manager of local radio station WRBH, has toured Europe many times. He will be accompanied by New

Orleans chefs Margaret Marion of Carmine's Italian restaurant and Parker Murphy of Flagon's A Wine Bar. Green, who has played with many great musicians in many different styles, will be releasing his first solo album on Minor Music (Germany) in July.

The founders of the original Tipitina's Music Club, The Tipitina's Social Aid and Pleasure Club, has given \$5,000 to New Orleans Public Schools to purchase musical instruments. A portion of the money will go to the general annual budget of the music department, while some of the funds are targeted specifically for the New Orleans Center for the Creative Arts (NOCCA) Music Program. The non-profit organization owns and manages the name Tipitina's and licenses it to the current operators of the club. Funds earned by the organ-

ization are dedicated to the preservation and encouragement of musical arts in our community.

Several inquiries have been made on how to acquire a copy of the **WAVE LENGTH** 1991 Band Guide. The magazine is available by mail for \$4. Available on computer disk for \$75, plus \$4 shipping. Write WL, P.O. Box 15667, NOLA 70175@5667. Computer disc includes index. When ordering, indicate format.

Transsexual strippers...**Danny Barker**...potholes...**Al Scramuzza**...No, this isn't a Vic & Natly future subjects list, but rather a random list of topics covered on one of our favorite TV shows, *Real New Orleans*. Now don't let those big dumb billboards fool you, the show has a great sensibility and sense of humor, with lots of "in" jokes that only real New Orleanians will appreciate. A half-dozen video shorts on various aspects of New Orleans culture usually fill the thirty-minute program. And the editing and production are slick and the timing is fast-paced enough to keep even the plumpest couch potatoes interested in the humble origins of the Rasm Spasm bands. The segments featuring real people, (mechanics, hairdressers, etc.) such as in the "World Accord To..." pieces, deliver some street level wisdom without condescension or exploitation. Rare. The show will air every Sunday night at 10:30 p.m. for the next few weeks, then take a hiatus for a few. Call and demand that they bring it back before Jazz Fest.

New jazz groups pop up frequently here in town, but new jazz groups playing their own material exclusively are another matter. Trombonist Rick Trolsen has inverted his name to form Neslort, a group that will make its debut at the surprisingly hospitable (though acoustically sub-par) Cafe Brazil on March 29. Trolsen is one of those musicians who can hop styles with ease, having worked with Al Hirt, Boz Scaggs, and more recently with guitarist Bryan Lee at the Absinthe Bar; this Good Friday concert will find him in the company of Phil Parnell, John Hebert, Tony Dagradi and John Vidacovich. These are serious jazz musicians, though with song titles like "Butt Face Boogie" there's obviously some humor here, too. The show begins at 9:30 and the cover is \$5.

Jazz Fest Update

For those of you who would like to do some preliminary boning up on your Jazz Fest information, Laura Dankner at the Loyola University Music Library is again this year issuing her annual Jazz Fest discography/bibliography in conjunction with the 1991 Festival. Just write to her at Loyola University Music Library, Box 8, 6363 St. Charles Avenue, New Orleans, LA 70118, and include a regular size (not small) envelope, self-addressed, etc.

Get the list, get the records, and you'll be the most-hip listener at the 'grounds. The brochure from the Jazz Festival will be out next week, probably, so if you want a copy, call 504/522-4786 and let them know.

The 22nd Annual New Orleans Jazz and Heritage Festival will be held April 26 to May 5, 1991. Tickets are \$7 for all day admission. Evening concerts \$10-28.50.

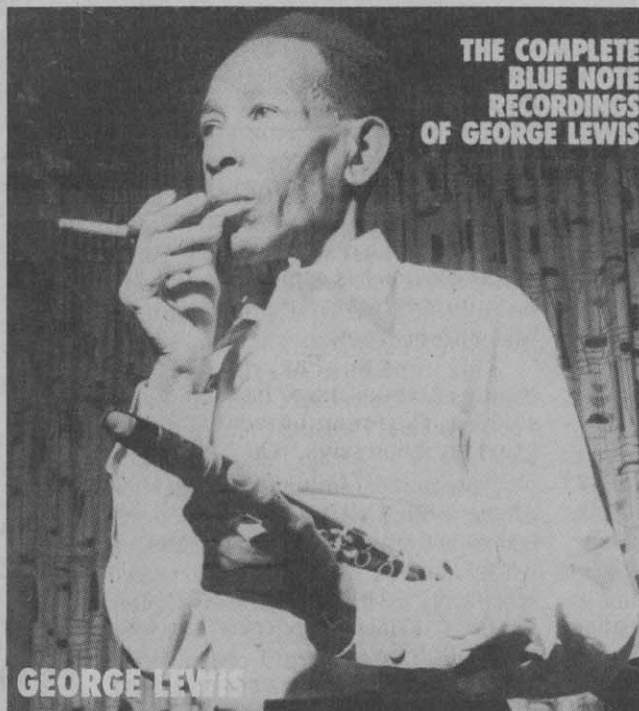
JAZZ REISSUES: *LET'S DO IT AGAIN*

Jazz reissues are happening in a big way. Reissues account for the overwhelming bulk of jazz releases by American record companies. The main reason is economics. A reissue costs less to produce and reaps a larger profit than signing and producing a new artist. There are relatively few production costs involved other than a remastering of the master tape and a minimal amount for new packaging, compared to the effort to identify, sign, record, master, press, package and promote a new artist. Indeed, reissues generally feature proven talent rather than relative unknowns.

Another factor is the consolidation of record companies. With the notable exception of a few independent companies, the majority of domestic releases come from six major conglomerates: 1. CEMA (formerly known as Capitol/EMI), 2. UNI (formerly MCA), 3. PGD (formerly PolyGram), 4. BMG (formerly known as RCA), 5. SONY (formerly Columbia/CBS), and 6. WEA (Warner/Elektra/Atlantic). Of note to the jingoist is the fact that only two of the majors (CEMA and WEA) are American owned. These conglomerates own many of the historic labels which either were out and out jazz labels or which featured a strong stable of jazz artists. We're talking labels such as Impulse, Decca, Chess, Argo, Bluebird, United Artists and many, many others.

The majors can now release catalogue product dating all the way back to the twenties in CD format in gigantic reissue programs with the assurance that sales figures as low as

5,000 units per title will turn a profit. The additional factor for the majors is that their catalogues are significantly increased which translates into greater control over distribution. Small independents, by contrast, have a hard time competing when they release only 5 or 6 titles a year. The independents don't get the rack space in retail outlets, distributors pay them infrequently, and because they don't purchase as much paid advertisement, their products are reviewed less often (when they are reviewed at all) in the general press. However, since the conglomerates are pushing so hard with jazz reissues, there is an opening for the independents that would not exist if the majors weren't priming the market for jazz reissues. Moreover, the economy of production works even more in the favor of the small producer in this case.



But even more than the economy of production or the consolidation of producing companies, the technological development of the CD is the driving force behind the reissue programs — many of the reissues are only available in CD format. On the one hand, jazz collectors tend to be fanatical and will go out of their way to buy recordings they want. On the other hand, although the unit production cost per CD is roughly the same as an LP, the CD is sold at a higher mark up, meaning it is much more profitable per unit sold. All along the sales chain — record company, distributor, retailer — more money is made selling a CD compared to an LP or cassette. A release no longer has to be a hit to be profitable, thus record companies are releasing jazz albums which

were recorded many years ago but which were never released.

An especially attractive aspect of the CD is the playing time which is at least double the average LP. This factor alone accounts for many fans preferring CDs over LPs, in that tracks which are not included on the LP are often included on the CD. Then there's the fact that the CDs stand up better to repeated listening (they don't get scratched or nicked — it remains to be seen whether they will weather the test of time, i.e. will they last as long as a vinyl LP).

When the economy of production and the driving force of a new technology combine, we get a proliferation of product. I predict that five years from now, many reissue CDs which are widely available will once again be hard to find because the relatively small jazz market will have

been saturated and the hard core jazz collector will have made their purchases. But until then, it's a buyer's market.

These are the underlining factors which support the proliferation of jazz CDs. No matter non-musical factors, the real proof is still in the quality of the product. In this regard, one company stands heads and shoulders above the rest as far as reissues are concerned: Mosaic. A second company is running a hard second play based on an extremely strong post-bop catalogue: Fantasy Inc. Also of major importance a rereleases from CEMA, SONY and BMG.

Mosaic, a limited edition / mail order record company, is a unique experiment in that it's a record leasing rather than a record producing company. According to one of the owners, producer Michael Cuscuna, who also works for EMI, "We don't own any master tapes. What we do is lease material for a limited run. We pay the record companies for a one-time use."

Mosaic has rightfully garnered a reputation for intelligent and well-researched packaging of classic jazz sessions. The selections are generally arranged in chronological order and include extensively detailed, knowledgeable notes. Each package is printed in a one-time limited edition. Ironically, there are no plans to repress any of the packages. There will be no reissues of the reissue series.

Recent Mosaic releases include "The Complete Blue Note Recordings of George Lewis" which are a treasure trove of important recordings from the '40s and '50s by one of the most accomplished of New Orleans traditional clarinetists. Newly available are the legendary recordings which some people doubted would ever be commercially available: *The Complete Dean Benedetti Recordings of Charlie Parker*. This is 7 hours and 12 minutes of mainly Bird solos. A Bird freak of the primal order, Mr. Benedetti only turned his recorder on when Bird was soloing during 1947-48 when Benedetti followed Bird around the country surreptitiously recording through holes in stage floors, holes in club walls, and in any other way he could get the material.

Mosaic's best selling package remains their first, *The Complete Thelonious Monk on Blue Note*. The

catalogue taken as a whole not only establishes a standard for jazz reissues, it also sets an admirable and accessible example for how others can go into the jazz reissue business with limited resources.

While I admire Mosaic, my actual favorite jazz reissue label is Fantasy, simply because they have been making the Prestige, Riverside, Contemporary and Debut catalogues available in economical packages. All of these labels represent the heart of post-bop jazz (mainly the '50s and '60s), including major work from Miles Davis, Thelonious Monk, John Coltrane, Charlie Mingus, Cannonball Adderley and literally hundreds of others jazz musicians of that era. Additionally, the company also has the Pablo catalogue, which generally is composed of recent performances by veteran swing, bop and post-bop musicians.

Terri Hinte, Fantasy's public relations director, notes that "Sales are steady. The cumulative sales are generally impressive. Our recordings sell slowly but steadily over the years. There seems to be no end to the consumer interest in reissue jazz." Unlike Mosaic, which has a very small catalogue, Fantasy reissues and keeps in print an extremely large catalogue (well over 1000 recordings). Ms. Hinte affirms, "Not only is jazz our bread and butter, we have made a commitment to keeping this music available. With us, it's a matter of the purse and a matter of the heart."

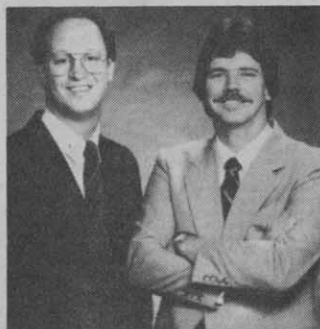
Fantasy has issued a number of box sets which amount to mini- courses in jazz. The Thelonious Monk, Miles Davis and Art Tatum boxes in particular are almost required for any serious jazz collector. Ms. Hinte advises that "several boxes are due for release in '91, including by April a 7-CD box of Art Tatum Solo Masterpieces, and then by June a Lightin' Hopkins box set, and by September the a 16-CD complete Coltrane Prestige recordings, as leader and sideman but not including Miles Davis sessions which are already available in the Miles box set. This box set will be released on the 65th anniversary of John Coltrane's birth."

Finally, bringing up the rear you have majors such as BMG (RCA) whose Bluebird line includes some absolutely

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stunning material from the likes of Sidney Bechet, Jelly Roll Morton and early Duke Ellington. The Ellington, especially the "Blanton-Webster Band" and the "Black, Brown and Beige" material are sublime. What's particularly noteworthy is the excellent job done at cleaning up the tapes by Sonic Solutions, a California-based company which is a leader in the field of remastering. They have pioneered a technique they call the "no- noise reduction system" which has made the sound on the Jelly Roll Morton reissue set, for example, not just listenable, but indeed positively enjoyable. Efforts such as this should be consistently highlighted.

Looming on the horizon are some long out-of-print gems from the old Roulette catalogue which contains important work by Sarah Vaughn, Dinah Washington and Count Basie among many others. EMI (Capitol), which also owns the seminal Blue Note catalogue, has auspiciously begun the Roulette reissues with a much welcomed slew of rarities and obscure titles from major artists (John Coltrane and Bud Powell among them), as well as popular albums of past periods from well established jazz artists. At some point, is it too much to hope, that EMI might issue a Billie Holiday Decca box? They've certainly got the material in the vaults.

SONY (Columbia) has what may be the largest back catalogue of all, although with two notable exceptions, they have been content to release material on an album by album basis. They have been packaging the Miles Davis releases in a number of different formats and making available to the domestic market some tracks which were formerly only available as a Japanese import. On the blues side they did a complete Robert Johnson 2-CD box set which has broken into the *Billboard* top 100. Hopefully, this will prod the folks at Sony into doing a bit more than simply reissuing albums in a CD format. Nevertheless, even if they do no more than what they're doing, it's still a major service to the field.

PGD (PolyGram), which owns the Verve catalogue, deserves major kudos for their mid-range reissue program. Much of their catalogue is available at a reduced cost. We're talking about the major names of jazz from the '40s

through the '60s, including the likes of Charlie Parker, Dizzy Gillespie, Billie Holiday, Ben Webster and a slew of others. I especially like their box sets on Sarah Vaughn, Dinah Washington, Clifford Brown, Charlie Parker, and their most recent, a deluxe 11-CD set on Rashaan Roland Kirk.

Of course there are another 20 or 30 labels of varying sizes who are also reissuing jazz (and some of them are even discount labels) and as the year rolls on, I will review as much of the material as is relevant. However, the purpose of these first two columns was to lay the groundwork, so it will be clear where I'm coming from in my assessment of the jazz recording scene.

Finally, there's a big question of whether and how much the artist makes off of reissues. There's no single rule, except the general rule of thumb: as little as most companies can get away with. Royalties can run anywhere from 5% to 12% for most jazz artists. There are usually no other residuals involved, and in a number of cases, there are not even royalties because most of the early contracts were totally exploitative. This is why the issue of ownership of the means of production (which includes publishing rights) is a major issue.

I wish it were true that on an economic level, the recording artists were a major beneficiary of the reissue scene, but, alas, the reality on the music scene is the same as the economic reality in all other sectors of life (especially in pre-'60s America); everywhere it was business as usual and the jazz musicians didn't usually make much money doing what she or he did. But, the fact that there is such a wealth of material available for reissue is indicative of the stamina, fortitude and dedication of people who were dedicated to their chosen craft regardless of the lack of financial rewards. We have jazz to listen to today because the artists of that period were committed to the artform. And following their example, we should all set ourselves to carrying on whatever we think is most important in life, like them, regardless of the odds, regardless of the remuneration (or lack thereof), regardless of what the rest of the world thinks, we should do like jazz and keep swinging!

—Kalamu ya Salaam

DOO-WOP WITHOUT POP-HISS

It's like hearing
In the Still of the Night
or *Stay* for the first time.

Perhaps no group of rock and roll enthusiasts has been more committed to the 45 RPM record than R&B vocal group fanatics. After all, most of the groups recorded before the long play format became dominant, recorded for tiny labels that could hardly afford to put out an album, and did not stay in the limelight long enough to wax a full length LP. When oldies LPs began appearing in the late Fifties the sound was often abominable, further entrenching the fans' loyalty to the then "moldy" oldies. It is not surprising that when the digital revolution came along and major companies began stuffing record store racks with reissues of everything from Jazz to Country, the vocal group sound was nowhere to be found. Grumbling group fans wrote off the snub, contenting themselves with the sporadic major label venture and the dozens of quality reissue albums that began appearing.

Relic Records has initiated the first major CD reissue series dedicated exclusively to R&B group music. Relic is a small independent label that has issued literally hundreds of stellar quality vocal group albums in recent years under the direction of vocal group historian and enthusiast Don Fileti. The initial releases in the new CD reissue series include greatest hits compilations by three of the great groups of all time, The Five Satins, Maurice Williams and The Zodiacs, and The Falcons. These discs each include over 16 classic tracks, digitally remastered for impeccable sound quality. Listening to the familiar hits here, like "In the Still of the Night" by the Five Satins and "Stay" by Maurice Williams and The Zodiacs, is like hearing them the first

time all over again. Of course now you don't have to keep picking the needle up and turning the record over; just program these babies to play all the way through a couple times in a row for maximum enjoyment.

The Five Satins Greatest Hits (Relic 7001) was a natural choice to kick off the Relic CD series. Their hit "I'll Remember (In the Still of the Night)" is probably the most popular vocal group ballad of all time. Even without the unforgettable background chant of "Sha-doe-an-doe-be-doo" the very title of this tune seemed to predestine it to be a sentimental favorite. True to the form of their big hit, all but three of the 18 tracks here are genuine late night, back seat ballads including a gorgeous rendition of the pop classic "I'll Be Seeing You" and the group's second smash hit "Closer To the Aisle." The latter features the sweet lead voice of Fred Parrish singing one of the stranger lyrics of the era, "It may start with a simple conversation like 'Darling please put me on trial'" (Great line for a first date!). The uptempo sides are fine too, especially "The Jones Girl" the supercool and seldom heard flip side to "Still of the Night."

The Best Of Maurice Williams and The Zodiacs (Relic 7004) is a rocking companion to the dreamy Five Satins. This South Carolina group had a good grip on the wide open and uptempo group sound that has been appropriated by "Beach Music." These are songs with a gentle Latin beat to stroll to and driving piano to shag on. Of course the most notable thing about any Zodiacs track is the stunning lead of Maurice Williams. It was Williams'

tuneful falsetto that carried the groups biggest hit "Stay" to the number one position on the charts in November of 1960. If you like "Stay" you will enjoy hearing the group reprise their hit on the 1961 follow up "Come Along." Most of the 22 tracks here are short ("Stay" is barely a minute and a half) and funky dance tracks.

A vocal group that didn't mind funk up, The Falcons had a strong gospel and soul feel to their music (not surprising considering at one time or another the group included future soul stars Wilson Pickett, Joe Stubbs, and Eddie Floyd). The CD *You're So Fine* (Relic 7003) includes the best early Falcons material with Joe Stubbs singing lead. Only the Godfather of Soul, James Brown was getting more down and gritty than The Falcons did on their early hits "You're So Fine" and "You're Mine" but there are a good share of standard doowop and a smattering of soft ballads here too. In all, the disc adds six tracks to the previously issued 10 cut LP.

You don't need to be a group fanatic to appreciate the fantastic sounds on these discs. Like classical music aficionados that levitate at the sound of an instrument that suddenly emerged on compact disc, rock and rollers can finally enjoy the sweetest instruments of the genre, human voices in harmony. With the exception of a few Falcons cuts the sound quality throughout is fantastic. After decades of vinyl noise, sit back, turn out the lights, and enjoy not "skip-hiss-pop" but "Sha-doe-an-doe-be-doo, Sha-doe-an-doe-be-doo..."

—Macon Fry



Screamin' Jay Hawkins

Spellbound! 1955-1974

Bear Family BCD 15530 (2 CD set)

I gonna reach into your chest and jumble with all your emotions, snatch your eyeballs loose and stick 'em underneath the Atlantic Ocean; and it will be too late for even your good common sense to start workin' against me."

So promises Screamin' Jay Hawkins at the beginning of his 1966 version of "I Put A Spell On You." It is a vow fulfilled in every frenzied track of this jackhammer collection of R&B hallucinations, incantations, and overblown ballads. "I Put A Spell On You" became a hit (selling over a million copies) in 1956 despite being banned from radio for "cannibalistic" overtones, and established Hawkins' demonic character for good. Despite the bizarre stage show that Hawkins evolved with smoking skulls, coffins and monkeys one thing is totally plain from this collection. Screamin' Jay Hawkins was no mere novelty artist. He wasn't a guy that saw he could make a

buck by getting a little "outside" now and then. From his earliest recordings to those made in the mid Seventies Hawkins was certifiably over the top, a howling, grunting and crooning combination of James Brown, Billy Eckstine and Vincent Price.

Spellbound encompasses all of Screamin' Jay Hawkins' major label recordings (Mercury/Wing, Decca, Philips) with the exception of his mid- Fifties hits on the Okeh label which have been reissued on the fine Edsel collection *Frenzy* (Edsel ED 104). The biggest treasures here are Hawkins' eight sides for Mercury/Wing from 1955, two of which are previously unissued! Recorded on the eve of Hawkins' huge hit, these recordings find his style fully developed. In fact "She Put A Whammy On Me" with it's unintelligible syllables belched from the soul and ominous baritone sax pacing like a prisoner pulling a ball and chain is the obvious predecessor to "I Put A Spell On You." The previously unissued "What That Is" has perhaps one decipherable line per verse. Tying all the jibberish together like a noose is the tight and swinging sax

of Sam The Man Taylor and some deadly guitar chops by Mickey Baker.

The most incredible thing about this two and a half hours of music from three decades is how seamless and enjoyable the whole thing is. Pick a song title at random from each of the three decades represented here and you have music of the same cloth: "She Put The Whammy On Me," "Shattered" (an incredible unreleased nightmare from '66!), or "Voodoo" from '74. This is not background music but riveting, in-your-face madness. What can you say about a guy whose most powerful blues performance is the utterly tasteless "Constipation Blues (Moanin')!" The discography and notes accompanying this set go beyond even the meticulous standards of other Bear Family reissues. Bill Millar turns out a bio that is a labor of love accompanied by over a dozen super photos of Hawkins in full feather. I will file this one next to James Brown, Little Richard, Esquerita and Jerry Lee Lewis and all those other artists that come from over the top and land on the CD player every party. Essential!

—Macon Fry





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Marcus Roberts

Alone With Three Giants

Novus 3109-2-N

Marcus Roberts' third album under his own name (He's better known as the pianist with Wynton Marsalis' group) is

devoted to Ellington and Monk (six cuts each) and Jelly Roll Morton (three tracks), and he plays all three composers' music staggeringly well. He is one of a handful of pianists (Harry Connick, Jr. and Barry Harris also come to mind) who can approximate Monk's approach; indeed, he won first prize at the First Annual Thelonious Monk Piano Competition. His Ellington is deliciously delicate; several pieces here show the gossamer approach displayed on his earlier recording of the Ellington-Strayhorn "Single Petal of a Rose." Perhaps most exciting however is the Morton playing, since hardly any modern players (with the exception of Dick Hyman, who plays everything) have tackled Jelly Roll's exceedingly idiosyncratic music. Roberts does not replicate the music, as Butch Thompson does so skillfully. While there are long passages that are almost verbatim Morton, Roberts throws in jagged rhythms and relatively dissonant harmonies which will antagonize purists

but please listeners who are familiar with the entire jazz piano tradition and comfortable with the idea of mixing it all up. The idea of playing Morton on an out-of-tune upright is hokey (they even credit the "de-tuner"), as if Morton would have always played on out-of-tune pianos if given the chance. Aside from this lapse in taste this is a tremendously thoughtful, inventive disc, proof that Marcus Roberts is a jazz piano master.

—Tom McDermott

Sammy Rimington

"A Closer Walk"

featuring Jon Marks

Big Easy Records

Here's a rarity: an album of spirituals played by a five-piece band in the traditional jazz manner of George Lewis. Rimington is an Englishman who has mastered the New Orleans sound on clarinet, alto sax and trumpet; on clarinet he can sound a lot like

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Lewis, though when Sammy goes out of tune it's done intentionally. The homely beauties of this genre are not to everyone's taste, but if you like your church music gentle instead of incessantly fervid, you will like what Rimington has to offer here. Big Easy Records is located on 8 Briarwood Lane, Wallingford, Connecticut 06492.

—Tom McDermott

The Replacements

At Tipitina's

January 29, 1991

How naive to assume that Minneapolis' The Replacements ("the 'mats" as you've so hiply called them over the years) would appear drunk and disorderly at their January 29 show at Tipitina's. Just because they appeared wasted every time you've seen them over the last five years? Is it perverse to want to see the self-destruction of others to ensure that you're getting the best out of your entertainment dollar? For \$15 at Tip's, you bet it is. Instead, they were,



from what you could tell, rather coherent, and in fact made sense when they chose to address the audience.

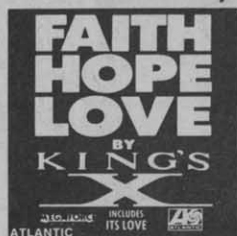
Being that you are not a huge supporter of drug rehabilitation centers,

you were disappointed to see a well-orchestrated, smooth-flowing show. Strange criticism, eh? Their alcohol consumption over the years has served as a variable, a surreal bandmember if

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you will. This night you felt you were watching a *Friday the 13th* movie with a slightly perturbed Jason putting itching powder in the counselor cots.

Th fans who came to hear a cavalcade of "hits" were not to be disappointed. Somehow time, consistency, and perseverance have accumulated a clan of these boosters inconsistent with yesteryear. You scoffed at well-preened yupsters flaunting obnoxious beer buzzes wailing the words to "Alex Chilton," as they drooled on to their newly purchased \$25 concert t-shirts (this being the first time you've seen them go the concession route).

Your criticism of their show is praise to other bands: their sound has been perfected, no rough edges, minimal slurring, and few fluids flying through the air. The 'mats are on the verge of being what REM is now, and that is why you think they will disband. Popularization kills.

The *Rolling Stones* and *Spins*, along

with the record companies, place pressure on these fellas to produce albums that gain dollars aplenty, while not altering the band's persona. *All Shook Down* was supposed to do this. It succeeded in getting minimal airplay on M-TV with the catchy "Merry-Go-Round," but the lack of cleavage limited its rotation. If they want mass popularity and the \$\$\$ that goes with it, that's fine, but now you find them in a limbo between sweet obscurity and compromised prosperity.

Though you've never met the guy, you assume Paul Westerberg knows this crap all too well and should know better. People say that Westerberg is the Replacements, so leaving the band to pursue his own interests seems logical. Singer, songwriter, and blue-collar philosopher, Westerberg embodies the character of his music. This album was in fact his solo project, the band's name used to fulfill contract obligations. Placebo bandmembers Slim Dunlap, Chris Mars, and Tommy Stinson

(including new drummer as of this tour, Steve Foley) may find success elsewhere, especially since their town is supersaturated with musical opportunities. Then again, if they end up working alongside ex-bandmate Bob Stinson playing a local eaterie, you can't picture that fazing them. Not everyone joins a rock band to get laid and make tons of money.

—Andrew Breitbart

Brave Combo

A Night On Earth
Rounder CD 9029

Anyone who walked into the Brave Combo show at Tipitina's during the first week of bombing sorties over Iraq and found the crowd dancing the Hokey Pokey might have wondered what happened to our "patriotism." The music of Brave Combo is so danceable, so entirely zany as to be downright subversive. B.C. has titled their new disc *A Night On Earth*, but it is hard to

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figure where on earth these guys are coming from. You might come up with a disc like this if you chopped up the

The music of Brave Combo is so danceable, so entirely zany as to be downright subversive.

soundtracks to *Zorba The Greek*, *La Bamba*, and *Fiddler On The Roof* and spliced the pieces together. Not only will you find German, Norteno, and Hungarian Polka-rock here but you will find Italian wedding songs and Jewish Bar Mitzvah music too. Anybody want to dance the Hora? As on their previous three Rounder CDs the Brave Combo turns in quite a few originals delivered with a tongue in cheek and one foot squarely planted in outerspace. My favorite is "Do Something Different" (like "disappear!"). If you've got any B.C. discs, you will know what to expect. If you don't, the new one is a great way to enjoy a night on earth.

—Macon Fry

Akiko Yano

Elektra Nonesuch

If you think Japanese Pop Music - if you think about it at all - is just a bunch of Madonna clones or worse, please get a hold of this sampler, a compilation from a half-dozen albums by this pop star. Yano plays the piano well, and sings beautifully, even taking on Stravinsky on one haunting cut. Her voice is feathery, with an often deferential quality which might appeal to western males. Her use of the occasional eastern harmony and Japanese lyrics will render this music too alien for mass acceptance in the straight-jacketed west. On the other hand if given the chance to listen, a lot of folks will appreciate the technical wizardry keyboardist Ryuichi Sakamoto, - another star out east - has summoned for these various compositions.

—Tom McDermott

RARE RECORD

BIG BAND JAZZ FROM BIG DAVE

The latest inductee into the Rock 'n' Roll Hall of Fame, Dave Bartholomew shows his jazz credentials.



I first heard *New Orleans House Party* in 1963, at a party. The music of choice that night was jazz and jazz only. Everybody was cool and laid back, the hip set. Then Dave (Bartholomew) Jr. came in with a record he wanted us to hear. "Watcha got'?" "It's my ole man and his big band." "Don't nobody wanna hear no Fats." "This ain't no Fats." He put the record on, the band hit. Then it was, "Lemme see the cover?"

The cover was a waste of time. The notes were mainly about Dave and New Orleans with some comments on Wardell Quezergue and John Brunious, the arrangers. Nothing about the musicians. The front drawing was typical of the album covers of Black records geared to the pop market, a basic white scene with some brownstreaks to show some realism. That was the Sixties. I ran across the album twice since then, once in 1975 and just this year.

I asked a friend, whose interest is New Orleans' cultural history, had he ever seen the album. He told me that he had just gotten a copy from someone who collects mainly blues records. The only reason the man had kept the album was because he thought that the producer was a relative of the mayor. After being told that though the names sounded similar they were not relatives (Barthelemy/Bartholomew), the collector gave it to him for \$2. He brought the album over the next time he came to the office.

That's the story, now the record!

The opening tune announces that this is not a jam session like so many other New Orleans jazz recordings. The arrangements are as musical as the playing—Quezergue's ability to build around a melody and the skill of John Brunois will remind you that you don't have to go to the big cities to hear quality jazz musicians.

Words can't describe how music sounds. You may get an idea but you will not know unless you hear it. The best I can do is let you know who the musicians were and the songs they played. After that, listen to WWOZ and bug the station personnel to get the recording. Hearing is the only way.

I managed to catch Dave and Wardell at a rehearsal and got the names of the musicians on this session. They had to sit down and go over the session in their minds and came up with everybody but one trumpet player. They were really let down because they couldn't remember his name. We apologize, and if he's out there, give us a call and we'll set the record straight.

The Musicians. Dave Bartholomew Sr., producer. Wardell Quezergue, John L. Brunois Sr., arrangers. Joseph "Smokey" Johnson, drums. Frank Fields, bass. John L. Brunois, Sr., piano. Worley Brown, guitar. Eddie Nash, Clyde Kerr, Sr., Dave Bartholomew, Sr., trumpets. Wendell Eugene, Waldron "Frog" Joseph, Freddie Doaks, trombones. Carl Blouins, baritone. Warren Bell Sr., alto. Clarence Ford, Warren Payne, Myer Kennedy, tenor.

The Songs. Side one: "Concerto For Alto Sax, Parts I and 2," "Blues In The Night, Parts I and 2." "Sultan's Dream, Parts I and 2."* Side two: "Portrait Of A Drummer," "A Cool One," "Margie," "For Dancers Only," "Well Alright," "Tonight's The Night," "Charmaine."

—George C. Green
writer, Lyricist, VP New Orleans
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Rebirth

BRASS BAND

—BY MICHAEL SWINDLE

THE REBIRTH BRASS BAND has come a long, long way in the eight years since their inception, when, according to co-founder and Tuba player Philip Frazier, "we had 3 songs: 'When The Saints Go Marching In,' 'Second Line,' and a song by the Jacksons, 'Shake Your Body' off the 'Feel Like Funkin' Up' album.

"We started playing music Uptown in the St. Thomas housing project. They had this organization called the Re-Birth Organization and the guy heading that up asked to change our name to the Rebirth Brass Band. We did, but after that we got a different manager. We kept the name, because it seemed like it fit us. We were pretty young, we were reviving jazz. Philip Frazier and his brother Keith came from a musical background. Their mother was the organist at church and their step father was a drummer.

"Most of the band went to school together at Clark Sr. High School," says Philip, "except Ajay, who was a St. Aug

Purple Knight - you know, an all boys school. We always kid him about that. I had formed a little jazz band back in high school and we played the Grand Ballroom at the Sheraton Hotel. We were pretty young, and they were serving hard liquor, so they told us we couldn't play there. After that, we decided to go to the French Quarter. We went the next day. We kept going, and before you know it we started rehearsals.

"About that time, we moved into the Tremé area, to that environment where they had a lot of brass bands. We heard the music they were playing and then heard the Dirty Dozen, then the Pinstripe Brass Band and the Olympia Brass Band. We began to realize what type of music was going on and combined that music into our own style: young, funky music. Things started getting tighter and we started getting gigs, and here we are 8 years later."

Rebirth recorded their first album on the Arhoolie label in 1984. They were featured on "New Orleans Brass Bands: Down Yonder" and "I'm Back At Carnival Time" by Bo Dollis and the Wild Magnolias on Rounder Records, and their

second solo album on Rounder, "The Rebirth Brass Band: Kickin' Live," recorded at the Glass House here in New Orleans during Mardi Gras, 1990. They also hold the weekly Thursday night gig at the Glass House that used to feature the Dirty Dozen, as well as holding forth every Tuesday night at the Maple Leaf Club on Oak Street. They were recently in the studio with Robbie Robertson and the Subdudes, and have plans to do some work with Katie Webster in the near future.

They have made several European tours, and are headed there again in June. Other stops in a promotion tour for their new album include Philadelphia, Pittsburgh, New York, Boston, California, and Australia.

The original four members of the band are Philip Frazier (25 years old) and his brother Keith Frazier (23), on bass drum and cymbal; Keith "Wolf" Anderson (at 27, the oldest member) on trombone and vocals; and Kermit Ruffins (26) on trumpet and lead vocals. Other members of the core group are Ajay "Grabby-Grab" Mallery (22) on snare drum; Staf-



Photo by Michael P. Smith

ford "Lil D" Agee (20) on trombone; Roderick Paulin (23 year old son of the legendary Doc Paulin) on sax; and Glenn Andrews on trumpet (at 18, the youngest and tallest member of the band.) Paulin and Andrews are the newest members of Rebirth and do not appear on the new album.

Players who sat in on "Rebirth Kickin' It Live" are Derek "Dirt" Wiley and Derrick "Khabuky" Shezbie on trumpets; John "Prince" Gilbert on tenor sax and vocals; Solomon "Nine" Shabazz on cowbell; and The Morris Brothers on tambourine.

The album kicks off with "Kidd Jordan's Second Line" (written by avant garde saxophonist and Southern University professor Kidd Jordan), propelled by the breakneck staccato of Ajay Mallery's snare and pierced in turn by the wailing tenor sax of John Gilbert and Kermit Ruffins' trumpet. This second line is decidedly supercharged and guaranteed to break a sweat on anybody dancing to it.

Next comes "Freedom," an original tune and the single from the album,

written in honor of the release from prison of Nelson Mandela. It begins with Ruffins and Wolf Anderson chanting, "Free my people/Let my people go," and features the band's trademark ensemble horns aided by a steady walking bass line oomphed out by Phil Frazier. Before the end, they give a nod to the reggae standard "Get Up, Stand Up."

True to form, and to their roots, two traditional numbers are included. "I've Found A New Baby," written by Clarence Williams, is played beautifully, and features a few bars of "It Don't Mean A Thing If It Ain't Got That Swing" on sax by John Gilbert, as well as a fine tuba solo by Phil. "Tin Roof Blues/Back o' Town Blues" is Kermit Ruffins' time to shine with classic trumpet work throughout and a vocal that evokes Louis Armstrong in the inimitable gravelly New Orleans style.

Another original is "Talk That Shit Now," a tune that was created spontaneously after a Saints win over the Atlanta Falcons in the Superdome. Jubilant Saints fans supplied the chant and the Rebirth gave out the musical accompaniment. The trumpets lead the way out front

on this one, and you can hear a band member shout encouragement to second line dancer extraordinaire, Ice Cream, in the audience.

The title tune, another original, has a trombone solo by Anderson that sets up a rattling snare run that leads into the chanted vocals. The whole band jumps in and kicks it until their legs are sore.

A Rebirth original, "Ain't No Shame In My Game," and a cover of Hugh Masakela's "Grazing In The Grass" round out the album.

The band doesn't plan to rest on its laurels, according to Philip Frazier. "We'd like to tighten up our act and get a Grammy one day," he says. "And a bigger record label, like Columbia or RCA, Atlantic. You know, try to get up there, go to the next step.

"Yeah," chimes in snare drummer Ajay Mallery, "so the band can get a new car!" ●



HOT

SAM BUTERA

NEW ORLEANS NIGHTS

By Rick Coleman

MAY 1954: THE ARMORY-NEWARK, NEW JERSEY, U.S.A. Disc Jockey Alan Freed is putting on his first East Coast "Rock 'n' Roll" concert, the success of which will launch his conquest of the Big Apple, New York City. His face stands out like a beacon among the 8,000 black concertgoers as he announces the R&B stars-Buddy Johnson & His Orchestra, Muddy Waters, the Harptones, the Clovers, saxophonists Arnett Cobb and Sam "The Man" Taylor. At one point Freed shocks the audience by introducing another tenor sax man, Sam Butera, who is not only unknown, he's white! With a raw style forged in 1,001 torrid New Orleans nights, Butera makes believers of the

R&B fans. His manager Joe Delaney would recall vividly over 30 years later: "Sam blew the other guys off the stand!"

DECEMBER 1954: NEW ORLEANS, LOUISIANA. Butera, his career at a standstill because of his reluctance to tour, asks his friend, sax legend Lee Allen, if he should take up an offer from an ex-New Orleans bandleader. Lee replies, "Hey! Why not? Move up and get out of New Orleans. Do something for yourself in Vegas."

DECEMBER 1955: LAS VEGAS, NEVADA. Louis Prima, a New Orleans-born jazzman who mixes musical styles like the

Neopolitans mix flavors of ice cream, is one of the hottest nightclub attractions in the country, thanks largely to the atomic fuel of Sam Butera and his band the Witnesses. Little do their well-heeled patrons realize that every time Butera lets out a blasting tenor solo while laying on his back, they are hearing the dreaded rock 'n' roll...Sam Butera led Prima's band for 20 years. Today, ten years after Prima's death, Sam is still a top attraction in Las Vegas and Atlantic City with "the best band I've ever had."

But his style - as well as Prima's - was established in his early days and nights in New Orleans.

Sam Butera, the grandson of Italian immigrants, was born August 17, 1927. His father, Joseph, owned a meat market in a black neighborhood that later served customers like Fats Domino and Paul Gayten.

At age seven, Sam went with his father (who played guitar and concertina) to see a big band at a wedding and pointed to the saxophone. Joseph vowed, "We'll get you one, and you'll start taking lessons."

After playing clarinet in school, Sam returned to his first love, and at 18 was named one of the top young jazz musicians by Look magazine. "Right out of high school I worked with Ray McKinley," says Butera. "I worked with

him, Tommy Dorsey, Hal MacIntire, Joe Reichman. I got tired of the road. I wanted to stay in New Orleans. That's when I formed my own group, and I've had my own group ever since." Butera began a four-year stint at the 500 Club in the French Quarter, owned by Louis Prima's brother, Leon.

In the meantime, Sam began picking up influences—jazz tenors Vido Musso, Charlie Ventura, Lester Young and Charlie Parker; blues blasters Big Jay McNeely, Illinois Jacquet and Gene Ammons. "I always preferred swing and be-bop," says Butera. "Then I went to playing the hard rock saxophone when the tenor saxophone came into prominence as far as rock 'n' roll is concerned. It paid a lot more money."

A lot of inspiration came locally from Paul Gayten's band (featuring three horns) at the Brass Rail. "I said that's the kind of band that I wanted to have," recalls Butera, "like the band I have now."

"Sam used to play with us when you weren't supposed to," remembers Paul Gayten. "Every place I played he was there to jam with me. Sam used to steal the show, boy! He and Lee Allen would steal every show! That rock stuff, fast stuff, and sweet

stuff—they played everything. They'd run all up and down the aisle. Then they'd walk the bar. Man, those were good days!"

Butera was influenced by the stylishly raw tone of Allen's sax. "I liked the way he thought playing-wise. He had a good sound on the sax and good ideas. Lee was a good jazz player, too."

Butera recorded two lowdown, raunchy sax numbers live with Paul Gayten's band at the Bella Vista Lounge on April 15, 1951—months before Bill Haley supposedly became the first white rocker by covering "Rocket 88." Unfortunately, Butera's recordings were only released 30 years later.

In the summer of 1952, Butera was doing poorly, playing modern jazz in relief of the Dukes of Dixieland at the Famous Door when he was spotted by music business veteran Joe Delaney.

"He flat knocked me out," recall Delaney, who moved Butera back to R&B and the 500 Club. "Sam played behind Lily Christine, the Cat Girl. It was one of the most exciting shows you could imagine, 'cause she was a great ecdysiast (stripper) and a marvelous dancer, and she'd still be alive if she wasn't a Christian Scientist. Sam really got to the point where his sax became



very sexy, very heavy."

Delaney got Butera a featured spot on a Woody Herman concert in January 1953 that again got him an

offer to tour, and followed with a recording contract. "I got Danny Kessler, who at that time was working for RCA, to come down and record Sam. Sam had a piece that was the left hand figure in 'Yancey Special', the background of most of Fats Domino's hits. He called it 'Easy Rockin'." At 3:30 am on September 3, 1953, Butera and his trumpet player Rupert Copponex let out a torrent of notes steamy enough to peel the clothes off any girl, or at least peel the paint in Cosimo's J&M Studio, which was appropriately misnamed "S&M Studio" on the session sheet.

"Easy Rockin'," backed with the equally sleazy "Chicken Scratch," made some noise in the fall of 1953, perhaps most notably on Sid Caesar's *Your Show of Shows*. "The Hamilton Dance Trio danced to both of those things," recalls Butera. "That was wild!"

Butera wrote two more rockers

(under the name "John Smith") for an October 5 session in New York, which included songs recorded at the request of the session's underwriter, attorney/publisher Lee Eastman. "These Are the Things I Love," based on a Tchaikovsky melody, and a sultry version of "I Don't Want to Set the World on Fire" got regional airplay for RCA's R&B subsidiary Groove in early 1954. "I brought Sam to Detroit and Cleveland where Alan Freed heard him," says Delaney.

After the Newark concert, Butera played Basin Street West in New York with Louie Bellson and Ella Fitzgerald, along with the Cat Girl. Hearing that his father was gravely ill, Sam went home to stay until he left to join Prima.

Only three songs from Butera's last two Groove sessions were released. A January 24, 1954, session at Cosimo's included Paul Gayten and his drummer Frankie Parker on "Sweep Up" which harks back to their Brass Rail jams. "Giddyap Baby," co-written by disc jockey Ken "Jack the Cat" Elliot, was Sam's first vocal effort, which, like "Who's Got the Key" and "Ooh!" from the July 6 session in New York, is a cross between hard R&B and Louis Prima's rasping comic delivery. Lee Eastman had Sam record "Linda," a tribute to his daughter, today known as Linda McCartney. Today all of Butera's RCA and Groove recordings are available on the Bear Family CD, *Hot New Orleans Nights*.

In moving to Las Vegas, Butera broke a lot of his ties to New Orleans. Ironically, he unknowingly had one more tie in 1955—his cover of a New Orleans classic with a Lee Allen solo—that might have altered both Sam's career and music history, as Joe Delaney recounts: "Zenas Sears, the hot disc jockey in Atlanta, had a dub of Little Richard's 'Tutti Frutti.' At that time I had moved over to try and build material for Archie Bleyer's Cadence label. I took the dub from Atlanta to New Orleans where Sam recorded it. Archie Bleyer's daughter was the authority on pop tunes at that time, and she didn't like Sam's 'Tutti Frutti,' which—take my word for it—was better than Pat Boone's and would have been out ahead of Little Richard's if Archie had liked it!"

LISTINGS

Friday 1

Bedrocks at Amberjack's
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Anti-War Benifit with 4 bands at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
Jack Quigley and His Only Friend at Checkpoint Charlie
Caught In The Act at Chehardy's
James Rivers Movement at The Club
Steve Riley and the Mamou Playboys at the Fireman's Hall
Metal Rose at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Rockin' Dopsie at the Maple Leaf
Sheryl Cormier and Cajun Sound at Michaul's
Carl "Sonny" Leyland at Mid-City Bowling Lanes
Mamou Playboys with Steve Riley at Mulate's
Danny Barker and his Jazz Hounds at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
MoJo Nixon and the Toad Liquors plus **Shoulders** at Tipitina's

Saturday 2

Bedrocks at Amberjack's
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Night Life, a program of dance singing, poetry and burlesque refelecting experiences in New Orleans's clubs and cafes at the CAC
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Johnny J and the Hitmen at Carrollton Station
James Rivers Movement at The Club
Change to Eden plus **Fresh Young Minds** at Howlin' Wolf
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Walter "Wolfman" Washington at the Maple Leaf
Sheryl Cormier and Cajun Sound at Michaul's
The Iguanas at Mid-City Bowling Lanes
Mickey Gilley at Mudbugs
Cajun Tradition at Mulate's
Pud Brown's Palm Court Jazz Band at The Palm Court
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Percy Humphrey at Preservation Hall
Bobby Marchan hosts the "Gong Show", midnight at Prout's Alhambra Lounge
The Bloodhounds at the Rivershock Tavern
Charmaine Neville and Friends at Snug Harbor
Dash Rip Rock plus **lan Moore and Moments** Notice at Tipitina's
Shot Down In Equador Junior, 8pm at The New Orleans Centre

Sunday 3

Bedrocks at Amberjack's
Harvey Jesus and Impulse, 7pm at The Bounty
Gospel Show, 8pm at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Jack Quigley and His Only Friend at Kaldi's Coffeehouse
John Moony at Madigans
The Iguanas at Maple Leaf

Jong A Moi, 2pm at Mud Bug's
Mississippi South at Mud Bug's
Cajun Tradition at Mulate's
Danny Barker's Jazz Band featuring **Pub Brown** at The Palm Court Jazz Cafe
Ed Perkins featuring **Michael Ward**, 7pm at Pampy's Tight Squeeze Jazz
Olympia Brass Band at Preservation Hall
Betty Shirley with Joel Simpson Group at Snug Harbor
Fais-do-do with Bruce Daigrepoint's Cajun Band, 5pm at Tipitina's

Monday 4

Mississippi South at Bronco's
The "Best" Jazz Jam at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Echauffe, 8p at the Cajun Cabin
Acoustic Night at Howlin' Wolf
Blue Sister at the Maple Leaf
La Touchet at Michaul's
Don Montaucet at Mulate's
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
TUL Box presents the **Sampler and Bop**
Harvey, broadcast on WTUL at Tipitina's

Tuesday 5

Latin Night at Cafe Brasil
Echauffe at the Cajun Cabin
La Touche at Four Columns
Jean-Louis Laverne at Louis XVI Restaurant
ReBirth Jazz Band at the Maple Leaf
La Touchet at Michaul's
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
Ellis Marsalis at Snug Harbor

Wednesday 6

Bobby Cure and the Summertime Blues at The Bengal
Harvey Jesus and Impulse at The Bounty
Jong A Moi at Bronco's
Folk Night at Cafe Brasil
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
Gulfstream at Carrollton Station
Jeff Levine at the Columns Hotel
Jimmy Elledge at Larry's
Jean-Louis Laverne at Louis XVI Restaurant
House Band at Michaul's
Bruce Daigrepoint at Mulate's
Irving Charles, Jr. at The Palm Court Jazz Cafe
Pete Fountain at Pete Fountain's in the Hilton Hotel
Percy Humphrey at Preservation Hall
Danny Barker at Snug Harbor
Tribe Nunzio at Tipitina's
UNO Jazz Students with faculty guests at the UNO Sandbar

Thursday 7

Plantation Posse at Cafe Brasil
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
The ReBirth Brass Band at the Glass House
Kenny Lachney Show at Helen's
The Clements Brothers at Howlin' Wolf
WTUL presents at Jimmy's
Jimmy Elledge at Larry's
File Cajun Band at the Maple Leaf
Don Duet and the Cajun Pals at Michaul's
Open Blues Jam with the Rimshots at Mid-City Bowling Lanes
Mississippi South at Mud Bug's
Breaux Bridge Playboys at Mulate's
Percy Humphrey's Crescent City Joymakers at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
Charles Neville and Diversity at Tipitina's

Maple Leaf Bar

8316 Oak Street

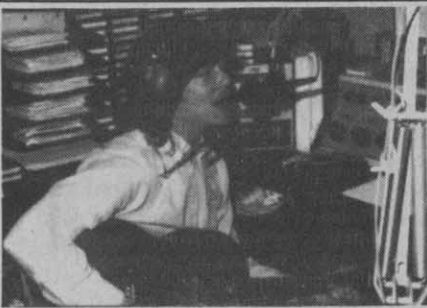
866-LEAF

MARCH

Sunday 3
The Iguana's
 Monday 4
Blue Sister
 Tuesday 5
ReBirth Brass Band
 Friday 8
Rockin' Dopsie
 Saturday 9
Walter "Wolfman" Washington
 Monday 11
Blue Sister
 Tuesday 12
ReBirth Brass Band
 Thursday 14
File Cajun Band
 Friday 15
Rockin' Dopsie
 Saturday 16
Walter "Wolfman" Washington
 Monday 18
Blue Sister
 Tuesday 19
ReBirth Brass Band
 Wednesday 20
Beanland
 Thursday 21
File Cajun Band
 Friday 22
Rockin' Dopsie
 Saturday 23
Walter "Wolfman" Washington
 Sunday 24
The Iguanas
 Monday 25
Blue Sister
 Tuesday 26
ReBirth Brass Band
 Thursday 28
File Cajun Band
 Friday 29
Rockin' Dopsie
 Saturday 30
Walter "Wolfman" Washington
 Sunday 31
The Iguanas

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March 9 at 1:00 p.m.

March 10 at 1:00 p.m.

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WEDNESDAY:

Ladies Night: 8 pm to 12 am

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THURSDAY:

\$1.00 Busch Longnecks 9 pm - 'til

FRIDAY:

Free Oysters

7 pm to 10 pm

SATURDAY:

\$1.75 Domestic Longnecks

All day and all night

SUNDAY:

\$1.50 Bloody Marys: 11 am to 5 pm

75¢ Drafts & \$3.00 Pitchers 7 pm - 'til

WHAT MAKES A GREAT
NEW ORLEANS NEIGHBORHOOD BAR

Friday 8

Bedrocks at Amberjack's

Harvey Jesus and Impulse at The Bounty

Mississippi South at Bronco's

Al "Carnival Time" Johnson at Buckets

Buffalo Soldiers at Cafe Brasil

Burgundy at The Bengal

Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul

Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin

Jack Quigley and His Only Friend at Checkpoint Charlie

Caught In The Act at Chehardy's

James Rivers Movement at The Club

Nonc Allie & The Basile Cajun Band at the Fireman's Hall

Cowboy Mouth at Jimmy's

Joe G. and E-Z Street at Kelligan's

Jimmy Elledge at Larry's

Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club

Fred McDowell at Louis XVI Restaurant

Rockin' Dopsie at the Maple Leaf

Heritage de Cajun with Larry Miller at Michaul's

Rudy Richards and Short Fuse at Mid-City Bowling Lanes

Mamou Playboys with Steve Riley at Mulate's

Danny Barker at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz

Pete Fountain at Pete Fountain's in the Hilton Hotel

Kid Sheik at Preservation Hall

Germain Bazzle at Snug Harbor

WTUL Marathon presents Reggae Night

featuring the Itals plus Irie Vibrations at Tipitina's

Cyril Neville and the Uptown-Allstars at

Loyola's Hunger and Homelessness

Awareness Week, 3:30pm at Loyola's Dana Center

Saturday 9

Bedrocks at Amberjack's

Harvey Jesus and Impulse at The Bounty

Mississippi South at Bronco's

Allen Fontenot and the Country Cajuns at the Cajun Cabin

Woodenhead at Carrollton Station

James Rivers Movement at The Club

Southern Nights at the Fireman's Hall

Moving Targets at Jimmy's

Joe G. and E-Z Street at Kelligan's

Jimmy Elledge at Larry's

Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club

Fred McDowell at Louis XVI Restaurant

Walter "Wolfman" Washington at the Maple Leaf

Zydeco Wolf Chouchan at Michaul's

Johnny J and the Hitmen at Mid-City Bowling Lanes

Original Mamou Playboys at Mulate's

Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz

Pete Fountain at Pete Fountain's in the Hilton Hotel

Percy Humphrey at Preservation Hall

Bobby Marchan hosts the "Gong Show",

midnight at Prout's Alhambra Lounge

Jumpin' Johnny and His Blues Party at The Rivershack Tavern

Ellis Marsalis at Snug Harbor

Phish plus Aquarium Rescue Unit with Col. Hampton at Tipitina's

Sunday 10

Bedrocks at Amberjack's

Harvey Jesus and Impulse, 7pm at The Bounty

Allen Fontenot and the Country Cajuns at the Cajun Cabin

Jack Quigley and His Only Friend at Kaldi's Coffeehouse

John Rankin Quartet at Madigans

Jong A Moi, 2pm at Mud Bug's

Mississippi South at Mud Bug's

Don Montaucet at Mulate's

Danny Barker at The Palm Court Jazz Cafe

Ed Perkins featuring Michael Ward, 7pm at Pampy's Tight Squeeze Jazz

Olympia Brass Band at Preservation Hall

The Victor Goines Quartet at Snug Harbor

Fais-do-do with Bruce Daigrepoint's Cajun Band, 5pm at Tipitina's

Monday 11

Mississippi South at Bronco's

Jazz Jam at Cafe Brasil

Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul

Allen Fontenot and the Country Cajuns at the Cajun Cabin

Acoustic Mike at Howlin' Wolf

Wilson Touchet and La Touchet at Michaul's

Don Montaucet at Mulate's

Wendell Brunious at Preservation Hall

Charmaine Neville and Friends at Snug Harbor

TUL Box Night featuring Naked Raygun plus

Distant Silence at Tipitina's

NOCCA Benefit featuring Wynton Marsalis, Ellis

Marsalis, Rachel Jordan and Kent Jordan at the Sherton N.O.

Tuesday 12

Latin Night at Cafe Brasil

Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin

Cheryl Cormier at the Four Columns

Jean-Louis Lavergne at Louis XVI Restaurant

ReBirth Jazz Band at the Maple Leaf

Pete Fountain at Pete Fountain's in the Hilton Hotel

Kid Sheik at Preservation Hall

Ellis Marsalis at Snug Harbor

Arrow "The King Soca" at Tipitina's

Neil Young and Crazy Horse at the UNO Lakefront Arena

Wednesday 13

Bobby Cure and the Summertime Blues at The Bengal

Harvey Jesus and Impulse at The Bounty

Jong A Moi at Bronco's

Folk Night at Cafe Brazil

Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin

Gulfstream at Carrollton Station

Jeff Levine at the Columns Hotel

Jimmy Elledge at Larry's

Jean-Louis Lavergne at Louis XVI Restaurant

House Band at Michaul's

Bruce Daigrepoint at Mulate's

Irving Charles, Jr. at The Palm Court Jazz Cafe

Pete Fountain at Pete Fountain's in the Hilton Hotel

Percy Humphrey at Preservation Hall

In the Mood at Snug Harbor

Eddie Bo with George Porter and Friends at Tipitina's

Thursday 14

Plantation Posse at Cafe Brasil

Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin

The ReBirth Brass Band at the Glass House

Kenny Lachney Show at Helen's

The Clements Brothers at Howlin' Wolf

Moving Targets and Misfit Toys at Jimmy's

Jimmy Elledge at Larry's

File Cajun Band at the Maple Leaf

Don Duet and the Cajun Band at Michaul's

Open Blues Jam with the Rimshots at Mid-City Bowling Lanes

Mississippi South at Mudbug's

Breaux Bridge Playboys at Mulate's

Percy Humphrey's Crescent City Joymakers at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
Cyril Neville's Uptown-Allstars at Tipitina's

Friday 15

Perfect Strangers at Amberjack's
Bits and Pieces at The Bengal
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Tribe Nunzio at Cafe Brasil
Urban Bush Women, 8pm at the CAC
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
Jack Quigley and His Only Friend at Checkpoint Charlie

Caught In The Act at Chehardy's
James Rivers Movement at The Club
Cyril Neville's Uptown-Allstars at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Rockin' Dopsie at Maple Leaf
Cheryl Cormier at Michaul's
The Clements Brothers at Mid-City Bowling Lanes

Mamou Playboys with Steve Riley at Mulate's
Danny Barker at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
George Porter Jr. at Snug Harbor
The Radiators at Tipitina's

Saturday 16

Perfect Strangers at Amberjack's
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Shot Down in Equador Junior at Cafe Brasil
Urban Bush Women, 8pm at the CAC
Allen Fontenot and the Country Cajuns at the Cajun Cabin
James Rivers Movement at The Club
Southern Nights at the Fireman's Hall
Stone Poets at Howlin' Wolf
George Porter and Running Partners at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club

Fred McDowell at Louis XVI Restaurant
Walter "Wolfman" Washington at the Maple Leaf
Cheryl Cormier at Michaul's
Dino Cruz at Mid-City Bowling Lanes
Cajun Tradition at Mulate's
Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel

Percy Humphrey at Preservation Hall
Bobby Marchan hosts the "Gong Show", midnight at Prout's Alhambra Lounge
NOBD at the Rivershack Tavern
Ellis Marsalis at Snug Harbor
The Radiators at Tipitina's

Sunday 17

Perfect Strangers at Amberjack's
Harvey Jesus and Impulse, 7pm at The Bounty
Urban Bush Women, 4pm at the CAC
Gospel Show at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Irie Vibration at Jimmy's
Jack Quigley and His Only Friend at Kaldi's Coffeehouse
John Mooney at Madigans

Jong A Moi, 2pm at Mud Bug's
Mississippi South at Mud Bug's
Cajun Tradition at Mulate's
Danny Barker at The Palm Court Jazz Cafe
Ed Perkins featuring Michael Ward at Pampy's Tight Squeeze Jazz

Olympia Brass Band at Preservation Hall
Betty Shirley at Snug Harbor
Fais-do-do with Bruce Daigrepoint's Cajun Band, 5pm at Tipitina's

Monday 18

Mississippi South at Bronco's
Jazz Jam at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Echauffe at the Cajun Cabin
Acoustic Night at Howlin' Wolf
Antietam and Hollow Hey Day at Jimmy's
Blue Sister at the Maple Leaf
La Touchet at Michaul's
Don Montaucet at Mulate's
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
"Tul Box Night presents Drivin' N' Cryin' plus special guests, live on WTUL at Tipitina's

Tuesday 19

Latin Night at Cafe Brasil
Echauffe at the Cajun Cabin
Pylon and the House Levelers at Jimmy's
Jean-Louis Laverne at Louis XVI Restaurant
ReBirth Jazz Band at the Maple Leaf
La Touchet at Michaul's
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
Ellis Marsalis at Snug Harbor
Pointblank Revue featuring Albert Collins and the Icebreaker with the Uptown Horns, the Kinsey Report and the Larry McCray Band at Tipitina's

Wednesday 20

Bobby Cure and the Summertime Blues at The Bengal
Harvey Jesus and Impulse at The Bounty
Jong A Moi at Bronco's
Folk Night at Cafe Brasil
Jolie Blon and "The Can't Hardly Playboys" at the Cajun Cabin
Gulfstream at Carrollton Station
Jeff Levine at the Columns Hotel
Junk Monkeys at Jimmy's
Jimmy Elledge at Larry's
Jean-Louis Laverne at Louis XVI Restaurant
Beanland at the Maple Leaf
House Band at Michaul's
Bruce Daigrepoint at Mulate's
Irving Charles, Jr. at The Palm Court Jazz Cafe
Pete Fountain at Pete Fountain's in the Hilton Hotel
Percy Humphrey at Preservation Hall
ReBirth Jazz Band at Snug Harbor
Material Issue plus the House Levelers at Tipitina's

Thursday 21

Plantation Posse at Cafe Brasil
Jolie Blon and "The Can't Hardly Playboys" at the Cajun Cabin
The ReBirth Brass Band at the Glass House
Kenny Lachney Show at Helen's
The Clements Brothers at Howlin' Wolf
Phillip Stevenson and Carnival of Souls, Blood and Grits and Misfit Toys at Jimmy's
Jimmy Elledge at Larry's
File Cajun Band at the Maple Leaf
Don Duet and the Cajun Band at Michaul's
Open Blues Jam with the Rimshots at Mid-City Bowling Lanes
Mississippi South at Mud Bug's
Breux Bridge Playboys at Mulate's



MARCH

Friday 1

Metal Rose

Saturday 2

Private Party

Wednesday 6

Critical Dump

Thursday 7

WTUL Rock on Marathon

Friday 8

Cowboy Mouth & The Dick Nixons

Saturday 9

Moving Targets

Wednesday 13

First Word

Thursday 14

Moving Targets & Misfit Toys

Friday 15

Cyril Neville & The Uptown Allstars

Saturday 16

George Porter's Running Partners

Sunday 17

Irie Vibrations

Monday 18

Antietam & Hollow Hey Day

Wednesday 20

Junk Monkeys

Thursday 21

Phillip Stevenson and Carnival of Souls, Blood, Grits & Misfit Toys —No Cover—

Friday 22

Home Grown

Saturday 23

Metal Rose

Friday 29

Dash Rip Rock

Saturday 30

To Be Announced

**8200 Willow Street
Concert Line: 861-8200
Available for Private Parties**

CLUB INFO

All our listings are free and current but there are occasional changes so call the club to check the scene. And remember this happenin' town gets happenin' pretty late sometimes so make sure you call ahead to check for times.

- **Amberjack's**, 7306 Lakeshore Drive, 282-6660. Live music every weekend.
- **The Bengal**, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9; Call for more information.
- **Benny's Bar**, 938 Valence, 895-9405, corner of Camp. Free music almost every night at this uptown neighborhood bar. The place is always fast paced as people flock to see local blues, rock, reggae or R & B.
- **The Bounty**, 1926 West End Park, 282-6660. Harvey Jesus and Impulse play top forty hits.
- **Bronco's**, 1409 Romain, Gretna, 368-1000. Free country and western dancing lessons on Mondays, Free Cajun dance lessons on Wednesdays. Monday and Fridays are Ladies nights.
- **Buckets**, 4740 Rye Street, Metairie, 455-6168. Special MC "Ready Teddy".
- **Cafe Brasil**, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features expresso, theatre, art and music, including a bluegrass and gospel shows on alternating Sundays. Admission is usually free or a small charge.
- **Cafe Istanbul**, 534 Frenchmen, 944-4180. Pedro Cruz Quintet plays soft Latin jazz Monday and Friday at 10 p.m.
- **Cajun Cabin Restaurant**, 501 Bourbon, 529-4256. Live Cajun music seven nights a week.
- **Carrollton Station**, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or R & B bands. The "Chicken Drop" every Thursday is not to be missed.
- **The Club**, 4336 Magazine (corner of Napoleon), 895-9401. This is an alternative uptown live entertainment bar. This fun old building goes great with the great new sounds.
- **The Columns**, 3811 St. Charles, 899-9308. This historically beautiful Uptown hotel hosts Jeff Levine every Wednesday 8 pm to midnight in the bar (The ballroom is currently under renovation.)
- **The Country Club Restaurant and Lounge**, 2300 Airline Hwy., 469-6315.
- **Fantastique Lounge**, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.
- **Fireman's Hall**, 307 4th St., Westwego. 341-8264. A Cajun fais do-do every Friday evening from 9 pm to 1 am featuring some of the finest Cajun bands in Louisiana. Every Saturday is live country acts.
- **The Glass House**, 2519 S. Saratoga (between Second and Third), 895-9279. Some of New Orleans' best modern brass bands play here very week. ReBirth plays on Thursdays, starting at about 11 pm but call first because they tour often.
- **Helen's Place**, 769 E. Airline Hwy in LaPlace, 651-9914. The Kenny Lachney Show, Thursday 7:30 p.m. to 11:30 p.m.
- **Howlin' Wolf**, 3653 18th Street in Metairie, 885-4354. An increasingly popular venue for rock 'n' roll and new music. Monday is open mike acoustic jam night, and Thursdays feature the Clements Brothers.
- **Jimmy's Music Club**, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.
- **Kelligan's**, 429 Walld Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe G. and E-Z Street plays oldies.
- **Larry's**, 1800 Stumph Blvd., Gretna, 366-9155. Jimmy Elledge will be appearing Wednesday and Thursday at 7 p.m. to 11 p.m. and Friday and Saturday, 9 p.m. to 1 a.m. Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away".
- **Madigan's**, 801 S. Carrollton, 866-9455. Live music

some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 pm to 1 am, John Mooney and John Rankin alternate playing every other week. Call for more information.

- **Maple Leaf**, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including cajun, zydeco and blues. Check their ad in this section for a complete schedule.
- **Michaul's**, 701 Magazine, 529-3121. A new downtown restaurant and club featuring Cajun food, music and two-step dancing. The music starts at 7:30. Its sort partis laissez les bon ton roulet!
- **Mid-City Bowling Lanes**, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music.
- **Mudbugs**, 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "The World's largest Honky Tonk!". This 60,000 sq. ft. includes 27 pool tables, three bars and specials throughout the week. Thursday and Sunday see live music with Mississippi South. It's Cajun all the way on Sunday afternoons starting at 2 p.m. with a free Cajun buffet, dance lessons and Jong A Moi. Wednesday is Ladies Night, ladies drink free from 7 p.m. on and 20 ladies have a chance to win part of a \$2000 give-away. Mississippi South plays Thursday and Sunday. Friday night is The World's Largest Office Party Night with an all you can eat buffet. Closed Monday and Tuesday.
- **Muddy Waters**, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. The kitchen now serves excellent low-priced meals (\$2) anytime.
- **Mulate's**, 201 Julia Street, 522-1492. The world's most famous Cajun restaurant. Music nightly.
- **Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz. Check for late night Christmas star sessions.
- **Pampy's Tight Squeeze Jazz**, 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 p.m. with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. And on Wednesday the discs are spun by DJ Troy Turner the "Soul Burner" and oysters on the half shell for 25 cents.
- **Petroleum Lounge**, 1501 St. Phillips, 523-0248. The Tremé Brass band cuts loose every Sunday night from 7 pm until.
- **Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.
- **Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. 3 dollars admission. Call for more information.
- **Prout's Alhambra Lounge**, 728 N. Claiborne, 454-0972. Open Wednesday through Sunday. Wednesday, female dancers; Thursday, male dancers (ladies night); Friday, live band; Saturday, "Gong Show" starting at Midnight with Bobby Marchan as M.C. of the evening the cover is \$3.
- **The Rivershack Tavern**, Corner of River Road and Shrewsbury, 835-6933. This bar's been around for years but now you can hear some of the most popular bands play here. You can even sit on top of the levee and watch the Mississippi while listening to the music wait up from the club. Music on Friday and Saturday nights.
- **Snug Harbor**, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.
- **Storyville Jazz Hall**, 1104 Decatur, 525-8199. Saxophonist James Rivers plays every Friday and Saturday night.
- **Tipitina's**, 501 Napoleon, 897-3943. Live music of all sorts every night.
- **Uno Sandbar**, in The Cove, University of New Orleans campus, 286-7200. The Wednesday night jazz series is the talk of the town. Ellis Marsalis, Harold Battiste and Victor Goines are regulars here.

Percy Humphrey's Crescent City Joymakers at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz
Wendell Brunious at Preservation Hall
The Pet Shop Boys at the Saenger Theater
Marva Wright at Snug Harbor
Roomfull Of Blues at Tipitina's

Friday 22

Perfect Strangers at Amberjack's
Bits and Pieces at The Bengal
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Blue Sister at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Jolie Blon and "The Can't Hardly Playboys" at the Cajun Cabin
Jack Quigley and His Only Friend at Checkpoint Charlie
Caught In The Act at Chehardy's
James Rivers Movement at The Club
Bruce Dagrepoint's Cajun Band at the Fireman's Hall
Misfit Toys at Howlin' Wolf
Home Grown at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Rockin' Doopsie at Maple Leaf
Allen Fontenot at Michaul's
Chris Polachek and His Flying Palmettos at Mid-City Bowling Lanes
Mamou Playboys with Steve Riley at Mulate's
Danny Barker at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
Delfeayo Marsalis at Snug Harbor
ReBirth Brass Band, Live on WWNO, 9p at the UNO Sandbar
Mahliathini and the Mahotella Queens at Tipitina's

Saturday 23

Perfect Strangers at Amberjack's
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Van Goghs at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
James Rivers Movement at The Club
Southern Nights at the Fireman's Hall
Woodenhead at Howlin' Wolf
Peabody at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Walter "Wolfman" Washington at the Maple Leaf
Cheryl Cormier at Michaul's
Da Hurricanes at Mid-City Bowling Lanes
Original Mamou Playboys at Mulate's
Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Percy Humphrey at Preservation Hall
Bobby Marchan hosts the "Gong Show", midnight at Prout's Alhambra Lounge
Johnny J and the Hitmen at the Rivershack Tavern
Ellis Marsalis at Snug Harbor
Sting at the UNO Lakefront Arena
The Meters at Tipitina's

Sunday 24

Perfect Strangers at Amberjack's

Gospel Show at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Jack Quigley and His Only Friend at Kaldi's Coffeehouse
John Rankin at Madigans
The Iguanas at Maple Leaf
Jong A Moi 2pm at Mud Bug's
Mississippi South at Mud Bug's
Don Montaucet at Mulate's
Danny Barker at The Palm Court Jazz Cafe
Ed Perkins featuring Michael Ward at Pampy's Tight Squeeze Jazz
Olympia Brass Band at Preservation Hall
Victor Goines Quartet at Snug Harbor

Monday 25
Mississippi South at Bronco's
Jazz Jam at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Acoustic Night at Howlin Wolf
Blue Sister at the Maple Leaf
La Touchet at Michaul's
Don Montaucet at Mulate's
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor

Tuesday 26
Latin Night at Cafe Brasil
Jolie Blon and "The Can't Hardly Playboys" at the Cajun Cabin
Jean-Louis Lavergne at Louis XVI Restaurant
ReBirth Jazz Band at the Maple Leaf
La Touchet at Michaul's
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
Ellis Marsalis at Snug Harbor
New Potato Cabooz at Tipitina's

Wednesday 27
Bobby Cure and the Summertime Blues at The Bengal
Art Showing, 10pm at the Blue Crystal
Harvey Jesus and Impulse at The Bounty
Jong A Moi at Bronco's
Folk Night at Cafe Brasil
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
Gulfstream at Carrollton Station
Jeff Levine at the Columns Hotel
Jimmy Elledge at Larry's
Jean-Louis Lavergne at Louis XVI Restaurant
Bruce Dalgren at Mulate's
Irving Charles, Jr. at The Palm Court Jazz Cafe
Percy Humphrey at Preservation Hall
Nelson at the Saenger Theater
The Iguanas at Snug Harbor
24 - 7 Spyz plus the Veldt at Tipitina's

Thursday 28
Plantation Posse at Cafe Brasil
Jolie Blon and the "Can't Hardly Playboys" at the Cajun Cabin
Jong A Moie at The Four Columns
The ReBirth Brass Band at the Glass House
Kenny Lachney Show at Helen's
The Clements Brothers at Howlin' Wolf
Jimmy Elledge at Larry's
File Cajun Band at the Maple Leaf
Mississippi South at Mud Bug's
Breaux Bridge Playboys at Mulate's
Percy Humphrey's Crescent City Joymakers at The Palm Court Jazz Cafe

Aces at Pampy's Tight Squeeze Jazz
Wendell Brunious at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
Freddie McGregor and Mikey Dread with Lloyd Parks and We The People at Tipitina's

Friday 29
Topcats at Amberjack's

Bits and Pieces at The Bengal
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Nesnot Project at Cafe Brasil
Patrice Fisher and the Pedro Cruz Quintet at Cafe Istanbul
Jolie Blon and "The Can't Hardly Playboys" at the Cajun Cabin
Jack Quigley and His Only Friend at Checkpoint Charlie
Caught In The Act at Chehardy's
James Rivers Movement at The Club
Dash Rip Rock at Jimmy's
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Rockin' Dopsie at Maple Leaf
Laborers of Christ at Mid-City Bowling Lanes
Mamou Playboys with Steve Riley at Mulate's
Danny Barker at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Kid Sheik at Preservation Hall
Charmaine Neville and Friends at Snug Harbor
The Neville Brothers at Tipitina's

Saturday 30
Topcats at Amberjack's
Harvey Jesus and Impulse at The Bounty
Mississippi South at Bronco's
Tribe Nunzio at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Cowboy Mouth at Carrollton Station
James Rivers Movement at The Club
Southern Nights at the Fireman's Hall
Joe G. and E-Z Street at Kelligan's
Jimmy Elledge at Larry's
Jacques Gauthier's Creole Rice Band at the Louis Armstrong Foundation Jazz Club
Fred McDowell at Louis XVI Restaurant
Walter "Wolfman" Washington at the Maple Leaf
The Iguanas at Mid-City Bowling Lanes
Cajun Tradition at Mulate's
Pud Brown's Palm Court Jazz Band at The Palm Court Jazz Cafe
Aces at Pampy's Tight Squeeze Jazz
Pete Fountain at Pete Fountain's in the Hilton Hotel
Percy Humphrey at Preservation Hall
Bobby Marchan hosts the "Gong Show", midnight at Prout's Alhambra Lounge
Ain't Misbehavin' at the Rivershock Tavern
Ellis Marsalis at Snug Harbor
The Neville Brothers at Tipitina's

Sunday 31
Topcats at Amberjack's
Gospel Show at Cafe Brasil
Allen Fontenot and the Country Cajuns at the Cajun Cabin
Jack Quigley and His Only Friend at Kaldi's Coffeehouse
John Rankin at Madigans
The Iguanas at Maple Leaf
Jong A Moi 2pm at Mud Bug's
Mississippi South at Mud Bug's
Danny Barker at The Palm Court Jazz Cafe
Ed Perkins featuring Michael Ward at Pampy's Tight Squeeze Jazz
Olympia Brass Band at Preservation Hall
Fais-do-do with Bruce Dalgren at the Cajun Band, 5pm at Tipitina's

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Bryan Lee and the Jump Street Five. Sundays and Mondays at 10 p.m. to 3 a.m.: Janet Lynn and the All-Purpose Blues Band. Saturday through Wednesday 5:30 to 9:30: Blues With A Feeling.

Altamira, 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar and dance show, 8:30 p.m. Tuesday through Saturdays.

Blue Crystal, 1135 Decatur, 586-0339. The best in progressive/regressive music and "underground" sounds. There's always a large crowd posing outside dressed in various looks (fake biker outfits seem to be the rage presently), so don't walk on by. Dancing from 10 p.m. till late. Art show the last Wednesday of the month at 10pm.

Cafe Sbsa, 1011 Decatur, 561-8354. Pianists Harry Mayronne, Tom McDermott and Tim Davis rotate weekly from 8 till 11 p.m. Mayronne plays Fridays and Saturdays from 8-11 p.m. On Sunday: Mayronne and Sadie Blake play the Jazz Brunch from 11-3 p.m.

City Lights, 310 Howard Ave, 568-1700. Downtown's hot-spot for ruppies and buppies alike.

Club Libretto, 541 Bourbon St, 524-7611, inside the Inn On Bourbon, Piano bar every night with Sally Townes and Juanita Brooks.

Dutch Alley, 900 block of Decatur, 522-2621. Every Saturday and Sunday, 1 p.m. to 3 p.m., a variety of local music traditional, cajun, or gospel. Call for further scheduling and information.

Fairmont Court, Fairmont Hotel, University Place (off Canal), 529-7111. Nightly, 8:30p.m. to 12:30a.m.: Jazz with the French Quarter Threes.

Famous Door, 339 Bourbon, 522-7626. Jazz Unlimited with James Dee playing dixieland jazz daily, from 7 p.m. until.

Famous Door Patio, 327 Bourbon, 522-7626. Nightlife featuring Humphrey Davis on sax 8 p.m. until everyday, mondays is R&B night.

Feelings, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.

Fritzel's, 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world. Call for more information.

Gazebo, 1018 Decatur, 522-0862. Various local jazz artists play from noon till 4 p.m. Amasa Miller & Reggie Houston or the Tony Bazley Jazz Trio play on weekdays from Noon till 4 p.m. Piano player from 4 p.m. to 6 p.m. Chris Clifton & The All American Jazz Quintet perform Saturdays-Sundays from 11 a.m. to 6 p.m.

Hilton Hotel, Poydras at the river, 561-0500. In the French Garden Bar Banu Gibson performs, call for times. Alan White plays Thursdays through Saturdays from 4 to 7 in the English Bar.

Hotel Inter-Continental, 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 5-7 p.m. on Mondays through Thursdays. The Carl Franklin Jazz Duo with Richard Motten Monday through Saturday, 9 p.m. to 12:30 a.m. Also, harpist Judy Seghers plays in the Veranda Restaurant on Thursdays, Fridays and Saturdays from 7:30 to 10:30 p.m.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge. Also, a jazz trio during the Sunday brunch from 9 a.m. to Noon.

The Inn on Bourbon, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

Irma Thomas's Lions Den, 2655 Gravier St. 822-9591. Live music, call for details.

Krazy Korner, 640 Bourbon, 524-3157. Joan

Duvalle Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Wednesday thru Sunday from 3 p.m. to 8 p.m. and on Sundays 3 p.m. till close.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.

LeMoynes Landing, Spanish Plaza at the river, 524-4809. Check nightly listing.

Louis Armstrong Foundation Jazz Club, Meridien Hotel, 614 Canal, 525-6500. Jacques Gauthier's Creole Rice Band plays Friday and Saturday, 9 p.m. to 12:30 p.m. On piano catch Phil Parnell Monday through Saturday, 5 p.m. to 7 p.m.

Louis XVI Restaurant, Saint Louis Hotel, 730 Bienville, 581-7000. This elegant restaurant features international balladeer, guitarist troubadour Jean-Louis Lavergne on Tuesdays and Wednesday from 7:30 to 11:30; Fred McDowell tickles the ivories on Fridays and Saturdays from 7:30 to 11:30 p.m.

Mahogany Hall, 309 Bourbon, 525-5595. Four shows schedules daily, 8:30 p.m.; 9:30 p.m.; 10:30 p.m. and 11:30 p.m. Shows feature a variety of performers such as the Mahogany Hall Stompers, Rassberry Ragtimers and The Dukes of Dixieland. Call for current information.

Maison Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. June Gardner plays Mondays from 7:15 p.m. to 12:15 a.m., Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Mediterranean Cafe, 1000 Decatur, 523-2302. Scotty Hills French Market Jazz Band performs on Saturdays and Sundays from 2 to 6 p.m. J.B. plays piano for breakfast & lunch, J. Vinson on Sax for dinner.

Mulate's, 201 Julia Street, 522-1492. The world's Most Famous Cajun Restaurant.

The New Victoria Train Station, 111 Iberville, 523-7793. All aboard with Jeannie With Class, Thursday thru Saturday at 9 p.m. and Sunday, 1 p.m. to 6 p.m. No cover.

Nikkie's Dockside and Restaurant, 3401 Chartres, 945-0021. Jazz on Fridays with the Carl Leblanc Trio.

O'Flaherty's Irish Channel Pub, 514 Toulouse St., 529-1317. The most authentic Irish Pub this side of the Atlantic features Celtic Folk Tuesdays thru Saturday at 7:30 p.m. till. In the Ballad Room, Betsy McGovern performs Mondays 7:30 p.m. till, and Friday, Saturday and Sunday, 4 p.m. to 8 p.m. On Wednesdays the Pipes and Drums of New Orleans play their bagpipes every half hour throughout the evening. In the Informer Pub: West of Clare plays Fridays & Saturdays from 8 p.m. till. Also on Wednesdays traditional Irish Ceili dancing at 7:30.

Pete Fountain's, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

Petroleum Lounge, 1501 St. Philip, 523-0248. The Treme Brass Band cuts loose every Sunday night from 8 p.m. until (The Rebirth Brass Band also appear frequently) Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls). Wednesday is "Pot Luck" night, and Thursdays is "Game Night" (go head to head with the checkers master himself). Call the club for

more information on upcoming performances. **Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. 3 dollars admission. Call for more information.

Prout's Alhambra Lounge, 728 N. Claiborne, 454-0972. Open Wednesday through Sunday. Wednesday, female dancers; Thursday, male dancers (ladies night); Friday, live band; Saturday, "Gong Show" starting at Midnight with Bobby Marchan as M.C. of the evening the cover is \$3.

Rhythms, 227 Bourbon, 523-3800. Some of the best blues in New Orleans with regulars Marva Wright and others. No cover and the largest dance floor in the French Quarter.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In Mystick Den: Tuesdays through Saturdays the doors open at 10 p.m. with Quiet Storm. Call for more information.

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Sligo 61 plays Wednesdays through Fridays from 8:30 p.m. until and Saturday and Sunday, 4:30 p.m. to 9 p.m., and Noel Nash plays from Saturdays - Tuesdays.

SNAP! 534 Frenchmen, no phone, New age nonsense with groovy music for the global village. 11:30 p.m. Saturdays only. \$5 cover.

Tricou House (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays from 1:30 to 9:30 p.m. and Thursdays, Saturdays and Sundays from 1:30 till 5:30 p.m.: New Orleans blues with Bernard Bryan; In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 p.m. till.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller Thursdays through Saturday from 10:30 p.m. to 3:30 a.m.: Late As Usual. Fridays & Saturdays 8-10:30 p.m.: Frank Faust.

Windsor Court Hotel, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 5:30 p.m. to 11:30 (With his trio on Fridays and Saturdays at 6:30 p.m.). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Monday through Saturday.

uptown

Columns Hotel, 3811 St. Charles Ave., 899-9308. There's no cover to hear Jeff Levine play jazz in the bar Wednesday from 8 until midnight. (Renovations going on in Ballroom) Call for other performers.

Kilamanjaro, Carondelet and Louisiana, 891-1700. African and Caribbean music on occasion. Call for details.

Le Crepe Nanou, 1410 Robert at Prytania, 899-2670. Jazz at Nanou with Roland Lambert on Flute and Michael Peldera on Piano every Friday from 9-12. No cover.

Madigan's, 801 S. Carrollton, 866-9455. Live

music some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

midcity

Mid-City Bowling Lanes, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music. See Nightly section for bands.

Pampy's Tight Squeeze Jazz, 2005 N. Broad, 949-7970. Modern jazz Sundays 7-11 p.m. with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. DJ on Wednesday with Troy Turner the "Soul Burner".

Two Jack's, 2101 S. Liberty, 581-9661. A variety of live jazz, blues and soul acts.

lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Live music every weekend. See Nightly section.

The Bounty, 1926 West End Park, 282-9333. Harvey Jesus and Impulse play top forty hits every Wednesday 9 p.m. to 1 a.m., and Friday and Saturday from 10:30 until and Sundays from 7 to 11:00 p.m. Call for more information.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000.

Mississippi South plays every Monday, Friday and Saturday from 9:30 p.m. to 2 a.m. Free country and western dancing lessons from 9:30 to 10:30 p.m. on Mondays. Ladies drink free Mondays and Fridays 8 p.m. to midnight. Free Cajun dance lessons on Wednesday.

Celebrity Club, 901 Manhattan Blvd., 362-4699. This club features Clean Sweep (Top 40's from the 50s and 60s AND 70's) Wednesday through Saturday at 10 p.m. On Tuesdays Hector & the Summer Breeze plays from 10 p.m. until.

Fireman's Hall, 307 4th St., Westwego, 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana. Country music every Saturday night. See nightly section for performers.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Live Cajun music Tuesdays from 7:30 to 11 p.m. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

Kelligan's, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe G. and E-Z Street plays oldies.

Larry's, 1800 Stumph Blvd., Gretna, 366-70056. Jimmy Elledge will be appearing Wednesday and Thursday at 7 pm to 11 pm and Friday and Saturday, 9 pm to 1 am. Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away".

Mudbugs, 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "the World's largest Honky Tonk!". This 60,000 sq. ft. includes 27 pool tables, three bars and specials throughout the week. Thursday and Sunday see live music with Mississippi South. It's Cajun all the way on Sunday afternoons starting at 2 p.m. with a free Cajun buffet, dance lessons and live Cajun music. Wednesday is Ladies Night, ladies drink free from 7 p.m. on and they 20 ladies have a chance to win part of a \$2000 give-away. Friday night is The Wordest Largest Office Party Night with an all you can eat buffet. Closed Monday and Tuesday.



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music and media conference



March 20-24
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Wavelength

REVIEWS

"Decidedly non-corporate, SXSW...is devoted to alternative and independent music of all stripes -- from bluegrass to rap: any style that is largely ignored by the corporate media." -- *Los Angeles Times*

"Over four nights in more than 20 of the city's clubs and concert halls, talent scouts and fans could sample everything from rap to folk, played by eager bands from Brooklyn to Denver." -- *Washington Post*

"Some observers were agape: even the critics danced." -- *Newsday*

INFORMATION

March 1
\$135 registration rate
deadline

Walk-up rate is **\$175**. Do not postmark registration after March 8, instead bring money to walk-up booth at hotel.

American Airlines is the official carrier for SXSW. Call 1/800-433-1790 and refer to Starfile S033141 for discount rates.

SXSW '91 REGISTRATION FORM

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Credit Card # _____ Exp Date _____

Name on Card _____ Signature _____

☐ American Express ☐ Visa ☐ Mastercard No refunds

☐ Send info on booking a hotel room through SXSW Housing Bureau

Send info on ☐ placing an insert in registrants' bag ☐ advertising in program book

☐ renting a booth at trade show

Send info on ☐ extra tickets for Austin Music Awards Show ☐ extra tickets for SXSW Music Festival

Return to SXSW '91 PO Box 4999, Austin, TX 78765
512/477-7979 Fax 512/477-0754

metairie/kenner

The Bengal, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9; Call for more information.

Bucket's, 4740 Rye Street, Metairie, 455-6168.

Chesterfield's, 3213 Kingman, 888-9898. Spice featuring Babs plays Thursdays through Sundays from 9 p.m. until. Wild Willie on D.J. on Wednesday. Ladies Night on Wednesday and Sunday, ladies drink free.

Chehardy's, 3528 18th Street, 455-2433. Live contemporary music Tuesdays through Fridays starting at 5 p.m., and 8pm on Saturdays. "Brenda Mac" Wednesday through Friday and Caught In The Act on Fridays.

Fantastique Lounge, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.

Gator's Shuk 'N Jive, 3217 Melvil Dewey Drive, 834-4010. There's no dress code at hotspot where all they want is for you to wear what you want and have a lot of fun. Tuesday is Karaoke sing-along night with prizes. Wednesdays are "Underwearless Night", bring you undies to the door and get a free drink. Every Thursday is "Hot Buns Contest Night". Helen's Place, 769 E. Airline Hwy, in LaPlace, 651-9914. The Kenny Lachney Show, Thursdays.

Howlin' Wolf, 3653 18th in Metairie, 885-4354.

The cutting edge in new music and rock 'n' roll with bands featured most every night of the week. Mondays are open mike acoustic nights, Tuesdays feature the boogie woogie of Carl Sonny Leyland and every Thursday The Clement Brothers. See nightly section or call for specific band information.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Paul White sings piano accompaniment from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 till on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. Tuesdays, Wednesdays, and Thursdays from 9 p.m. to 1 a.m., and Fridays and Saturdays, from 10 p.m. until 2:30 a.m.: Hotstuff featuring Tomato w/ Sean Ivory in the Skyroom Lounge.

Marcha's Place, 5044 Yale St., 455-9140. Johnny Gordon plays oldies, R&B, rock & roll and country music Wednesday through Sunday 10 p.m. till.

The Second Line Lounge, The Airport Hilton & Conference Center, Singer pianist Judy Duggan performs Tuesdays through Saturdays from 8 to 11 p.m.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B. Call for nightly information.

new orleans east

Joe's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Country and oldies is what you can find here with live music on Friday and Saturday. Call for live music schedule.

sunday brunches

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2:30 p.m.

Cafe Bromeliad, Hilton Hotel, 561-0500 Marva Wright from 10 a.m. to 3 p.m.

Cafe Sbis, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronné Jr. from 11 a.m. to 3 p.m.

Flagons, 3222 Magazine Street, 895-6471. Live Latin Sounds and gourmet latin specialties

CLASSIFIEDS

JAZZ FEST ANNOUNCEMENT

The No/Aids Task Force provides free, anonymous confidential AIDS antibody testing for all members of the New Orleans community. Services are provided in a quick, efficient, and reliable two-step process. Call 944-AIDS. AIDS hotline is open from 2-10 p.m. every day.

FOR SALE

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Robert Johnson: King of the Delta Blues photo. poster, 24" x 36". Original full-length studio photograph of the master, with guitar. \$10 ppd. (\$13 ppd. foreign). Redwood Music, Dept. W, 2634 Fulton St., Berkeley, CA 94704. Send SASE for brochure for blues posters/cards/books/records.

Wavelength has a new shipment of postcards available. A set of 10 cards of New Orleans musicians for only \$5. (504) 891-WAVE or write P.O. Box 15667, NOLA 70175.

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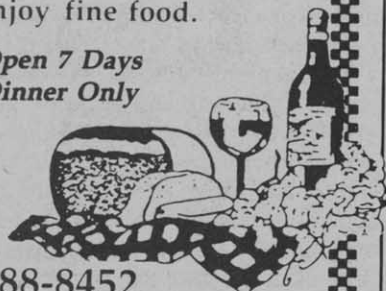
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WL

Somebody, show me: What's Carnival for?

Say, for the sake of argument, you had somebody land here from Mars, which is so much like your correspondent's experience but never mind that, what would they think was the purpose of all the goings on?

Seems to me like it's for all manner of **stepping**. Oh, you've got your riding too, your throwing and catching, your stepping out on the town and in to the ball and up to the bar, but **stepping** to the music, up and back, over and out to the time of the **brass** and the **drum**, up and down the Boulevard and the Avenue, sideways on the street, that's what **Carnival's** for, all the while the tempo tightening and building as the **World's Most Beautiful Teenagers** of the New Orleans High School bands endure and thrive and click, the brass bands increasingly everywhere at any time, until by **Mardi Gras** the beat is so firm inside the head that a simple **swish** of bead is all you need to keep the thread as the dis- and possessed roam and play it by ear, read between the lines, where the **top line** is you do what you want to and the **second line** is the bottom line.

The **Carnival spirit**. Which is not helped along by your various US Navy Riding Electric Bands and one of their (very skillful) Tributes to the Music of the Colonies — when they throw in a **second line** number one is reminded that we are the same as any other Caribbean possession — or the various bald-headed fifying reminders that if you



don't use your **brain**, someone else will use it for you, or even the Samba set, who do very **nice music** I enjoy listening to any other time of the year but — is it me? — though the hips keep moving the ankles feel like they're tied together, you certainly can't **strut** to this stuff, and even cowboy music is easier to stride to.

No, it's not the time of year for shaking-in-place (otherwise known as dancing), the **Jazz Fest** is for that. Come May Day we'll all be encircled in soft dirt, bubbling up on the infield, **stewing** in the connections of things, the branches of musics that sift through the filter of the New Orleans situation, this spot.

But the roots are in **motion**, stepping

through the door into the participatory world, individuals in dynamic geographical and thus spiritual relation, this is the meaning of ensemble playing, the revolution once called **jazz**. And that's why every time Carnival gets cancelled or curtailed or played down by one **police action** or another, it only gets better: all the static is downsized, leaving the pure dynamism. And why, for all you serious students of New Orleans music on the subscription list, you **must come** for Carnival (minimum nine days — time is in motion too doncha know) not Jazz Fest one time: to graduate.

Next year's seminar: why we **step into Lent** but **step away** from a burial, entitled, That Baplic Thing.

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